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NOTABLE CONCERTS CONCLUDE FESTIVAL FOR NORTH SHORE

Vaughn Williams' "Sea" Symphony After Walt Whitman Given Local Première by Chorus and Orchestra, with Florence Austral and Horace Stevens as Soloists—Edward Johnson and Mischa Levitzki Share Ovations—Sophie Braslau Heard at Children's Matinée—Gaul Cantata, "Johnny Appleseed," and Movements from Oldberg Symphony Are Features—Lawrence Tibbett and Anna Case Heard on Final List

CHICAGO, May 28.—The nineteenth Chicago North Shore Music Festival came to a splendid conclusion tonight with enthusiasm at high pitch for the singing of Lawrence Tibbett and Anna Case, the festival chorus of 600, and the playing of the Chicago Symphony. Except for the opening night, when "Elijah" was given (as described in MUSICAL AMERICA last week), every seat was taken for each of the concerts. The oratorio, however, had attracted a large crowd, only about 200 seats being vacant. It is estimated that there were 3500 persons in the audience for each of the ensuing concerts in Patten Gymnasium of Northwestern University, where all the events were held.

Tuesday brought an opportunity to applaud the splendid singing of Edward

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WILLOW GROVE PARK OPENS HOLIDAY LIST

First of Five Festivals Brings Männerchor in Good Music

PHILADELPHIA, May 28.—The first of five music festivals under the auspices of the Music League listed for Willow Grove Park this summer took place on Tuesday evening, May 24.

The program was entrusted to the Junger Männerchor of Philadelphia, under the direction of Charles H. Martin. Abnormally cold weather kept down the attendance, but the auditors present were well rewarded for their patronage. The Männerchor, an organization whose history is closely interwoven with the musical traditions and development of this community, is an excellent band of singers, well trained and informed with fine musicianship.

Among the principal numbers were Kern's "Hermit's Night," the "Pilgrim's Chorus" from "Tannhäuser," Coleridge-Taylor's "The Viking Song," a Russian vesper hymn, "Annie Laurie," Brahms' "Lullaby," and Grieg's "Landkennung." In this last number, Frederick George sang the tuneful baritone solo admirably. This excellent artist was also heard to advantage in two groups of solo numbers, including Hickey's "Wanderlust,"

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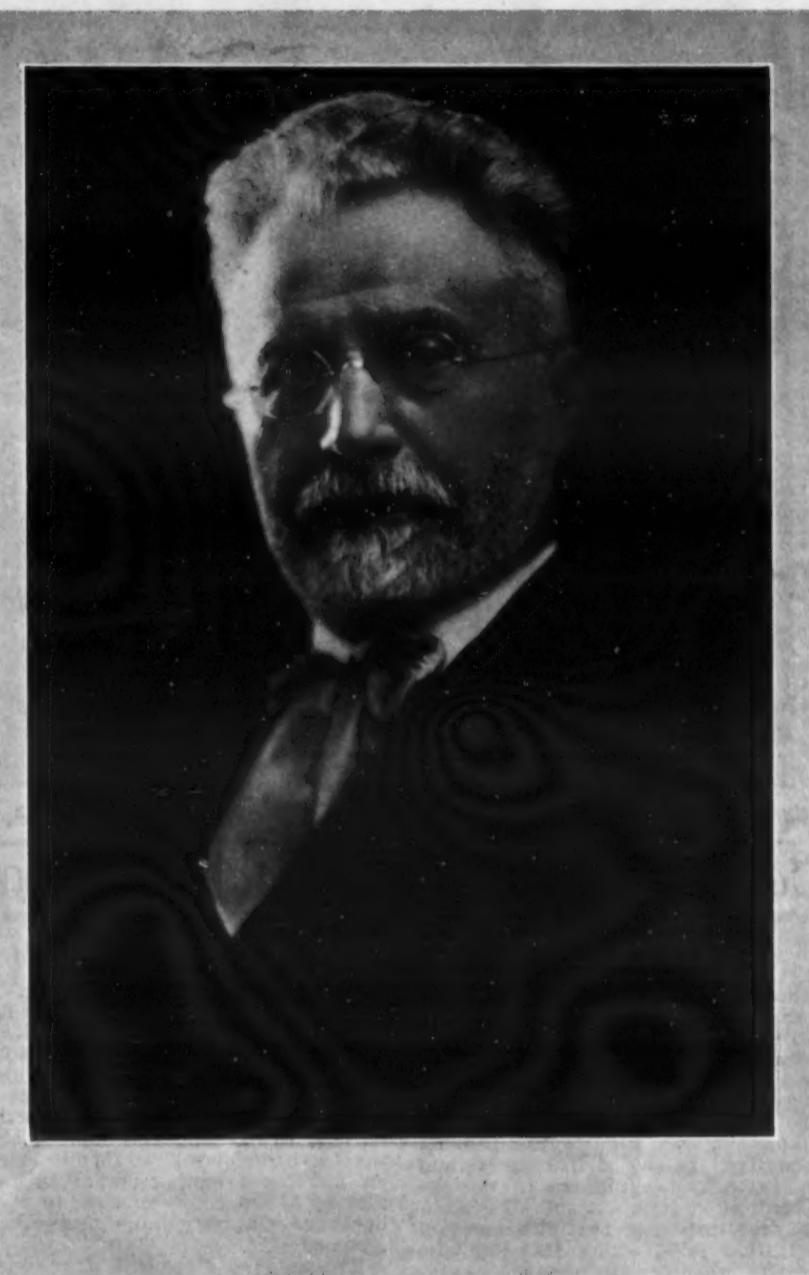


Photo by J. D. Toloff

PETER CHRISTIAN LUTKIN

Dean of the Northwestern University School of Music, Evanston, Ill., Who Conducted Notable Programs at the Chicago North Shore Festival Last Week

St. Louis Decides to Retain Symphony; New Officers Chosen, Guests to Conduct

All But One of Necessary
\$1000 Pledges Secured and
Others Expected—Visiting
Leaders and Business Manager Still to Be Chosen

ST. LOUIS, May 31.—St. Louis has decided that its symphony shall not be disbanded, as was seriously threatened this spring by the deficit which confronted it, but shall go on with its concerts next winter. This decision was reached by the board of the Symphony Society at a meeting held on Wednesday. The decision was made despite the fact that one of the necessary subscriptions of \$1,000 a year has not yet been obtained. George D. Markham, chairman of the board of the Society, expressed confidence that this subscription would be obtained together with other smaller pledges yet to come in.

No conductor has been engaged to succeed Rudolph Ganz, who resigned, it be-

ing the plan to have guest conductors during the coming season. As yet no business manager has been selected to succeed George R. Robinson, also resigned.

New officers were elected. The new president is L. W. Baldwin, president of the Missouri-Pacific Railroad. Cora L. Fowler, the largest single contributor toward the Symphony fund, was elected honorary president. The honorary vice-presidents are Mrs. John T. Davis, Jr., Benjamin Gratz, Mrs. Oscar Johnson, Hugo Koehler, Mary Lionberger, Charles Wiggins and Mrs. Newton R. Wilson. As active vice-presidents were elected, Edward Faust, J. D. Wooster Lambert, George D. Markham, Morton May, Joseph Pulitzer, Mrs. Charles M. Rice, and Charles Stix. David S. Grey was made treasurer. The business manager, when selected, will automatically become secretary.

The meeting was preceded by a dinner in honor of Mr. Markham and Mr. Koehler, who have been on the board of control of the Symphony Society for forty-three and forty years, respectively.

SUSAN A. COST.

CURTIS INSTITUTE FUND IS INCREASED; HOFMANN NEW HEAD

Donation by Mary Louise Curtis Bok to Provide \$700,000 Annually for Musical Education Raises Total to \$12,500,000—New Plan Outlined by Noted Pianist-Director for Financing of Needy Students' Careers—Defraying of Tuition and Living Costs, Public Appearances and Study Abroad Among Benefits Which Will Be Conferred on Worthy Applicants—David Saperstein Is Assistant and Grace Spofford, Dean

PHILADELPHIA, May 30.—The appointment of Josef Hofmann as director-in-chief of the Curtis Institute of Music, and the increase of the permanent endowment fund of the school to \$12,500,000 by Mary Louise Curtis Bok, were announced today. At the same time a new educational policy was announced, providing for the financing of needy music students so as to make them independent of financial cares during their entire period of study.

The original endowment of the Institute at its establishment three years ago was about \$500,000, but without public announcement of additional gifts by Mrs. Bok, the fund was estimated at about \$5,000,000 before the present munificent donation. The new endowment will bring \$700,000 annually into

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MUSIC ADOPTED BY CLEVELAND MUSEUM

Curator Sponsors Exposition of
Works of Local Composers

CLEVELAND, May 28.—A department for the exposition of music by Cleveland composers, presaging the custom of annual exhibitions in the Cleveland Museum of Art of various forms created by local artists, has been established by Arthur Quimby, curator of music. For the initial demonstration, music by Arthur Shepherd, former assistant conductor of the Cleveland Orchestra, and by Quincy Porter, head of the theory department of the Cleveland Institute of Music, was chosen.

Mr. Porter's work, played for the first time by André de Ribauville and Beryl Rubinstein at the Cleveland Institute, to whom the composition was dedicated, was a sonata for violin and piano written in E Minor.

It is a terse and highly stimulating composition, displaying a sophisticated use of modern technical devices—unexpected cadences, irregular rhythms, combined with an entrancing originality of motive.

The first movement opens with a slow introduction. Much of the thematic ma-

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DETROIT BACH CHOIR MAKES INITIAL BOW

Successful Début of Society Is Feature of Spring Concerts

By Mabel McDonough Furney

DETROIT, May 28.—The Bach Festival in Orchestra Hall on Sunday evening, May 15, brought the début of the recently organized Detroit Bach Chorus of 100 members. This body is conducted by Edward Ossko, and while its singing naturally lacks the smoothness expected from seasoned organizations, it attained a remarkable sureness of attack and a good tonal balance. The choral offerings consisted of music written expressly for the Lutheran service. The vocal soloists were Esther B. Lange, soprano; Dorothea Hermann, contralto; LeRoy Hamp, tenor, of Chicago; and Mark Love, bass, of Chicago. Elsie Braun played the clavicembalo, and Elmer Mundt was at the organ. There was also a boys' choir of forty, the whole being led by Mr. Ossko. Edward Rechlin, New York organist, played two groups, and Ilya Scholnik played the Chaconne for violin.

On the same evening, Albert Seibert gave a concert in Concordia Hall, with the assistance of the Detroit Male Quartet and Gertrude Heinze-Greer, accompanist. Mr. Seibert is fundamentally an operatic tenor, but he is making tremendous strides in the song form and is now extremely popular here as a recital singer. A capacity audience was in attendance.

On the evening of May 9 Frank Bishop gave a piano recital in his studios before a group of about 100 musicians. His program was composed mostly of eighteenth century compositions. The most ambitious number was the Bach-Busoni Prelude and Fugue in D major. Mr. Bishop is a versatile young artist; but he excels in the classics, which he reads with fine understanding. He also played works by Mozart, Handel, Gluck, Daquin and Fiske, and added three encores.

The First Presbyterian Church Quartet gave its annual concert in Maccabees' Auditorium on May 11. This group is composed of Frederick Hull, Mildred Johnson, George Bolender and Kenyon Congdon, each of whom was scheduled for a solo group. Mr. Congdon was unable to give his, however, as illness prevented his singing in the first half of the program. The latter half consisted of Cadman's "The Morning of the Year," for which Frank Wrigley supplied the piano part. He also played the accompaniments for the solo groups.

On Tuesday evening, May 10, the Student League of the Tuesday Musicale gave a musicale in the Women's City Club for the benefit of the scholarship fund. Mrs. Frederic B. Stevens, as usual, acted as hostess and defrayed all the expenses. The program was presented by Helen Martin, Alice Van Hee and Cecilia Liberman, pianists; Dora Lappin, Mildred Drinkaus and Winifred Huntoon, vocalists; Mariette Simpson and Arline Closson, violinists; and Myrtle McIver and Prudence Butterfield, accompanists. An unexpected attraction was the appearance of Janice Davenport, the youthful coloratura soprano who was the first to benefit by the Tuesday Musicale fund and who also won a Juilliard Fellowship. Miss Davenport sang four songs which displayed the great progress she has made in New York.

Entries for Interborough Music Week Contests Number 400

THE 400 representatives from New York's five boroughs who have passed the New York Music Week Association local contests with a percentage of 85 or more, will begin competition for interborough honors on June 6. Steinway, Chickering, Carnegie Chamber Music, Town Hall and other auditoriums have been placed at the disposal of the organization for this purpose. The extensive program includes competitive auditions in seven classes in piano, eight in violin, seven in voice, and those in chamber music, orchestras, bands, choruses and wind solos.



Josef Hofmann, Appointed Director of the Curtis Institute of Music in Philadelphia

Curtis Endowment Raised to \$12,500,000

[Continued from page 1]

the school's treasury, to be used for current expenses at the discretion of the director.

The plans for educational aid for students were summed up as follows in a statement from the Institute:

"The new plan as outlined by Mr. Hofmann enlarges greatly the benefits to be derived from the institution and widely extends its influence in the development of musical talent. In addition to free tuition or partial exemption from tuition fees, which the Institute is already granting to deserving students, financial assistance will be extended to provide adequate living conditions to needy students."

"Summer sojourns in the United States and Europe will be offered to advanced and exceptionally gifted students, under the artistic supervision of their masters. Regular public appearances will be arranged for students during the period of study, when warranted by their progress, so that they may gain practical concert experience. Upon the arrival of the student at full artistic maturity, financial assistance will be provided in setting out on a public career."

"For students unable to provide musical instruments for themselves, the Institute will donate the use of grand pianos, string or wind instruments, rent free, to be placed at the disposal of students in their own domiciles. Opportunities will be granted to attend concerts of the Philadelphia Orchestra and of important visiting artists; also performances of the Metropolitan Opera Company as part of the regular musical education."

Mr. Hofmann's Statement

Discussing his appointment, Mr. Hofmann said, "I have accepted the directorship of the Curtis Institute of Music with a high appreciation of this opportunity to aid in the development of young musical talent. I believe that the Curtis Institute occupies a unique field in music. With a faculty comprising such artists as Marcella Sembrich, Lea Luboshutz, Moriz Rosenthal, Emilio de Gogorza, Carl Flesch, Louis Bailly, Felix Salmond, and Carlos Salzedo, the great musical traditions of the past are handed down by these masters to pupils who may continue to build on this heritage for the future. I know of no other

institution of music where this is so, to such a degree."

In explaining the policy of the Curtis Institute and the new plan which he will inaugurate, Mr. Hoffman said, "Our fundamental belief is in individual instruction by the masters, and this will of course be continued as in the past. While there is some class instruction in musical theory and in academic studies, the Institute places particular emphasis on individual instruction given personally by these great masters to the students of singing, piano and other instruments."

The sole requirements for admission to the Curtis Institute, as outlined by Mr. Hofmann, are that the student shall demonstrate a native gift for music, a special aptitude for a chosen instrument, and personal characteristics that indicate the possibility of continuous further development. "In order to carry out the new policy, the permanent endowment of the Institute has recently been increased by Mrs. Bok," said Mr. Hofmann. "That this fund may be used only for the high purposes for which it was created, the membership of the student body will be limited to pupils who show exceptional talent and promise."

Mr. Hofmann has appointed David Saperton as his personal assistant. Grace H. Spofford, who has held the position of Dean since the founding of the Institute, will continue in that office.

Mr. Hofmann was born in Poland in 1876, and recently became a naturalized American citizen. Internationally known as a concert pianist, he began his public career at the age of five. He was a private pupil of Anton Rubinstein. His tours have taken him many times around the world. His concert activities will continue as in former years, the statement concludes.

Philadelphia Orchestra Guest Arrangements Not Complete

Editor, MUSICAL AMERICA: I have noticed in a recent issue of your paper, an announcement stating that certain conductors have been engaged to preside over the Philadelphia Orchestra for the coming season. Will you please state in your next issue, that the Philadelphia Orchestra Association has not yet completed its arrangements, and that it has made no announcement whatsoever. Very truly yours, ARTHUR JUDSON.

SUMMER IN EUROPE BECKONS TO ARTISTS

Schumann Heink Sails for Granddaughter's Wedding in Leipsic

For the first time since 1914, when she appeared in Bayreuth, Ernestine Schumann Heink sailed for Europe last week on the Albert Balin to attend the wedding of her oldest granddaughter, Gertrude Greif in Leipsic. Returning to the United States for a concert in Ocean Grove on Aug. 13, and one in Winona Lake, Ind., Aug. 16, Mme. Schumann Heink will begin her farewell tour of the country in September.

The following day on the Belgenland the Ice House Quartet from Toledo, Ohio, sailed. The chorus, which grew out of a quartet organized in 1909 by Joe Murphrey, president of the Citizens Necessities Company, as a hobby, now numbers twenty-three members, each a Toledo business man. The name is derived from the custom of the singers to appear at concerts dressed as icemen, in blue flannel shirts and short peaked caps. The organization will appear at the International Song Festival in Ostend, Belgium, on Sunday, June 5, when 10,000 Rotary Club delegates are to be present.

The Olympic, sailing from New York on May 27, took with it the fifteen members of the Rondra Male Choir of Cardiff, Wales, which is returning from its annual tour of the United States. Others on board included Florence Easton, soprano of the Metropolitan Opera Company; Lionel Mapleson, librarian of the Metropolitan; Louise Loring, soprano of the Chicago Civic Opera Company; and Lea Luboshutz, Russian violinist. Mme. Luboshutz, following three months in Europe, will return to the United States to join the violin department faculty of the Curtis Institute of Music.

Emmeran Stoeber, cellist of the Lenox String Quartet, left New York on the Republic May 28; and Delia Valeri, voice teacher, the same day, on the Conte Biancamano. Others who have gone to Europe this week are Emilio de Gogorza on the Mauretania; Gladys Axman, soprano, on the Duilio; Howard Brockway, composer, and Leo and Gordon Godowsky, sons of the pianist, on the Minnekahda.

Three Thousand Students Enter Iowa State High School Music Contest

IOWA CITY, IOWA, May 28.—Over 3000 students entered the All State High School Musical Contest held at the State University in this city recently. In the violin competition first place went to Arthur Cohen of Des Moines; second place was awarded to Carol Abernathy, a sophomore in the Fairfield High School. Both winners are pupils of Arcule Sheasby, head of the violin department at Drake University and guest teacher at Parsons College Conservatory, Fairfield.

E. B.

Colon Season Opened with Muzio as "Norma"

(By Cable to "MUSICAL AMERICA")

BUENOS AIRES, May 25.—The second opera season under the management of Ottavio Scotto at the Teatro Colon was opened last night with a brilliant performance of "Norma." The house was completely subscribed for, with no seats available. Claudia Muzio sang the title rôle for the first time in her career, winning the enthusiasm of the public. She had an ovation after the aria, "Casta Diva." Giacomo Lauri-Volpi sang the leading tenor rôle of Polione magnificently. It is reported that he will sing the part at the Metropolitan next season. Ebe Stignani, a mezzo-soprano from La Scala, sang the part of Adalgisa with great success. The opera was ably conducted by Gino Marinuzzi, who, with the artists, had to acknowledge the applause of the public many times after each act. Scotto was congratulated by the President of the Republic, who was present for the performance in the executive box, with Mme. Alvear and members of his cabinet.

Patter of Savoyard Satire Proclaims the Spring



Photo of Blanche Chapman and Vivian Hart in center by "Fata Togica," N. Y., others by White

Left, Harvey Howard and Sarah Edwards as "Old Adam Goodheart" and "Mad Margaret" in "Ruddigore"; Center, Above, Blanche Chapman, The First American "Patience," Takes Counsel With Vivian Hart, Who Has the Same Rôle in the Present Revival; Center, Below, William Danforth as "Sir Despard Murgatroyd" in "Ruddigore"; Right Alexander Clark as "Robin Oakapple" and Violet Carlson as "Rose Maybud" in "Ruddigore"

By John Alan Haughton

GIBERT & SULLIVAN, as was said recently in *MUSICAL AMERICA*, are one of the signs of Spring, like the crocus and the cuckoo. For some years now, there have been revivals of the works of the immortal twain to joy the hearts of the perfect Savoyard, though in many instances this joy was not unmixed with sorrow.

This year brings us "Ruddigore" at the Cosmopolitan Theater, and "Patience" at the Masque. The two operas make an interesting study in contrasts in more ways than one.

In point of series, "Patience" preceded "Ruddigore" by six years, the former seeing the light of day in 1881, and the latter in 1887. Neither has been frequently heard of late, though for different reasons. "Patience" was a satire on the aesthetic craze of the late 'seventies; a fad that not only is completely dead but which seems never to have lived. Therefore, the opera must rest on its own merits which, to the intelligentsia, forming a large proportion of the Savoyard clique, it undoubtedly does. Alas, though, these are not sufficiently numerous to assure the expenses of a production and even though there be many repeaters as there undoubtedly are, it is improbable that "Patience" can ever again be the box-office success it was in the 'eighties. The general public simply does not see the humor of guying a thing which it cannot conceive of taking seriously. Therefore, "Patience" with its luscious lyrics, its delicious tomfoolery of dialogue and some of Sullivan's most delightful music, must be content to be heard only now and then.

* * *

"Ruddigore" was regarded as one of the Savoy failures. Just why, is difficult to understand because the original production ran for eight months and netted each of its creators something like \$35,000, no mean sum in those days. In America, the piece when put on at the Fifth Avenue Theater by an English company some months after the London production, met with a very chilly reception and was soon withdrawn. This was, to a large extent, the result of its having come so soon after the overwhelming success of "Mikado," which has seldom been equalled in either America or England and certainly never surpassed. Then, too, "Ruddi-

gore" has internal troubles that conspired to its failure here and its comparative lack of success in England.

No less a person than our own prominent librettist, Harry B. Smith once said to the present writer, in speaking of Gilbert, that his distinguishing characteristic was not so much the quality of his sense of humor or his amazing word jugglery, but his topsy-turvy point of view. It seems, therefore, that as long as Gilbert was able to turn everything sidewise or upside-down, or both, he had not his equal. When he tried to

"Comedy and Tragedy" which the almost supernatural beauty of face and voice of Mary Anderson called into life, are now, as the chorus sings in "Mikado" "shadows of a shade." They filled a temporary need for an artist who was persuaded to leave the stage at the

Strangely enough, this song, at the première of the work, is recorded as having been "one of the hits of the piece." It seems rather dull now. Perhaps this is one of the many cases where Sullivan failed to compose up to the text which Gilbert sent him, or maybe the whole thing is merely inept. Who shall say?

* * *

When "Ruddigore" was revived by William Wade Hinshaw at the Park Theater—now the Cosmopolitan—in 1920, after an interval of over thirty years, disaster was predicted. The piece ran, however, if memory serves, for seventeen weeks, and was one of the successes to the credit of the Society of American Singers. The present revival in the same theater under the auspices of Lawrence J. Anhalt, has the advantage of four of the previous cast, the same director in the person of Charles Jones, and the same choral director in Harry Gilbert. John McGhie, for many years identified with operaticomique in this country, has unfortunately died in the meantime. Max Hirshfield conducts.

The cast of principals of "Ruddigore" is as follows:

Robin Oakapple (A Young Farmer),	Alexander Clark
Richard Dauntless (his foster-brother),	Craig Campbell
Sir Despard Murgatroyd,	William Danforth
Old Adam Goodheart	Harvey Howard
Rose Maybud	Violet Carlson
Mad Margaret	Sarah Edwards
Dame Hannah	Dorothy Pilzer
Sir Roderick Murgatroyd,	Herbert Waterous

Of these, Mr. Campbell, Mr. Danforth, Miss Edwards and Mr. Waterous were in the previous cast. Miss Edwards, however, was Dame Hannah in the Hinshaw production.

For the most part, these singers give a good account of themselves and the work moves smoothly and, save here and there, with the proper atmosphere. Mr. Campbell's Richard has grown immeasurably since he was last heard in the part and it also seems as though his singing, always good, is now even better.

Of the matchless Danforth, what can one say that has not already been said? Here is a man whose sense of comedy is unique because it is of another age, in spite of the fact that Mr. Danforth is still by no means an elderly person. With the exception of the delightful Servatius of the French company heard at the Jolson last winter, there seems to be no one at the present day who can plunge an entire audience into ecstasies



Dorothy Pilzer as "Dame Hannah" and Herbert Waterous as "Sir Roderick Murgatroyd" in "Ruddigore"

do straightforward writing, he was almost invariably dull. A poor critic of his own work, he is on record as having said that the priceless "Bab Ballads" were "merely a youthful indiscretion," whereas he is known to have thought his dramas, "Broken Hearts," "Fallen Fairies," "Dan'l Druce" and "Sweethearts" were his best work.

This seems curious now, because Gilbert, as a playwright, has long since occupied a niche in the dramatic museum. Even the revival of his amusing "Engaged" several years ago, required added music to keep it alive even for a brief run. "Pygmalion and Galatea" and



Craig Campbell as "Richard Dauntless" in "Ruddigore"

height of her career, on the advice of an English cardinal. But that, as Mr. Kipling says, "is another story."

Gilbert, like all persons upon whom the divine spirit of Nonsense descended, yearned, apparently, to do serious things, and as almost invariably happens when comedians attempt to act *Hamlet*, the result was not a happy one. Witness the discordant ending of "Yeomen of the Guard," which leaves one not with a sense of tragedy as Gilbert wished, but merely one of inappropriateness. So also, the picture-gallery scene in "Ruddigore." Gilbert claimed that it was satire, but none the less, those who know their Gilbert, can see his yearnings for serious stuff peeping through, here and there. Just what he meant by Mad Margaret's entrance song "To a Garden Full of Posies," it is difficult to say. It has been averred to be, with its preceding "scena," a satire on mad scenes in various grand operas.

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Alberta Festival Competitors Travel 300 Miles

Two Churches Are Used for Nineteenth Annual Sessions Taking Place in Each Building Three Times a Day—One Participant Comes from Point 600 Miles Distant—Celebrated Adjudicators Cover Ocean and Continent to Attend—Brahms' "Requiem" Is Feature of Program—Alberta Is First Canadian Province to Formulate Festival Idea



ALGARY, ALTA., May 28.—The Province of Alberta held its nineteenth competitive Musical Festival here from May 9 to 13. Over 1000 competitors participated in more than sixty events—vocal, instrumental and choral—fully half of them traveling over 300 miles to do so. One competitor—the "farthest North" contestant—came 600 miles, from Athabasca Landing in the north, to Calgary in the south.

Two churches were required for the Musical Festival. The three adjudicators, all of them noted British musicians, came over an ocean and across a continent to judge the various events. They were Thomas F. Dunhill, of "Enchanted Garden" fame; Edgar L. Bainton, conductor of the Newcastle (England) Symphony and Philharmonic; and Dr. J. F. Staton, Chesterfield, England.

Immense Territory

Alberta is 252,000 square miles in extent. There are but six "cities" in the Province. Any place in Alberta with a population of 5000 is entitled to be called a "city." The biggest city is Calgary, with 60,000 persons, where the 1927 Festival was held. Calgary is in the south-central part of the Province.

The second largest city is Edmonton, in the north, with a population of 58,000. It is 300 miles north of Calgary, but is actually about the geographical center of the Province, which runs another 500 miles further north of Edmonton.

The third city is Lethbridge, with some 15,000 souls, situated in the south of the Province. The Alberta Musical Festival is held successively in each of these three cities. The three other cities have populations ranging from 10,000 to 13,000.

It is from this vast area, therefore, with its few cities and its few small towns, that over 1000 persons came to attend the Alberta Festival this year.

Alberta is one of four western Canada

Newly Organized El Paso Symphony Will Continue

EL PASO, TEX., May 28.—Such was the enthusiasm that greeted the newly organized El Paso Symphony Society at its recent concert at Liberty Hall on May 19 that plans are now under way for a series of concerts for next season. On the program that created so much fervor for the undertaking of these forty-seven musicians, led by Ross V. Steele, was the Overture to "Oberon," Schubert's B Minor Symphony, a fantasia on "La Bohème," and a group containing Brahms' "Hungarian" Dances, Nos. 5 and 6, "Asa's Death" from the "Peer Gynt" Suite and the Adagietto from "L'Arlésienne." The last two mentioned numbers were played by strings alone. Tchaikovsky's "Marche Slave" concluded the concert.



Photo by W. J. Oliver

Conspicuous in the Alberta Festival Was the Central United Choir, Forming an Important Part of the Chorus Which Sang Brahms' "Requiem" and Was the Winner of a Cup and a Challenge Shield. The Conductor, P. L. Newcombe, Is Seen in the Center. Above Are Vernon W. Barford and Mrs. H. H. Sharples, Instrumental in the Success of the Festival Enterprise



Adjudicators at the Alberta Competitive Festival Held at Calgary. Left to Right: Edgar L. Bainton, Dr. J. F. Staton and Thomas F. Dunhill

Provinces holding competitive festivals, associated under the title of the Federation of Western Canadian Provinces Musical Festivals, in affiliation with the British Association of Festivals.

Alberta as Originator

Alberta was the first Province in Canada to formulate the festival idea. It is interesting to know, also, that Vernon W. Barford, prominent Edmonton musician and one of the founders of the Alberta Festival, is still one of the most popular accompanists, and also that his choir has usually carried off choral honors in one or other of the events, though this year they did not compete.

Mr. Barford was recently made a master of arts of the University of Alberta (honoris causa) for his services to music in the Province, an honor greatly deserved and much appreciated by his fellow-musicians as some recognition of his valuable work in the cause of music.

The 1927 president of the Alberta Musical Festival is Mrs. H. H. Sharples of Calgary, who has been closely associated with provincial music for some years and who has, on several previous occasions, been president of the Festival Association.

Choir Wins Acclaim

An outstanding feature of the festival was the work of the festival chorus of 130 voices, with an orchestra of thirty pieces, which gave a wonderful performance of Brahms' "Requiem." The soprano obbligato was sung by Margaret King, and the baritone solos by George

Boothman. P. L. Newcombe of Calgary conducted.

This chorus won the shield in the contest for choral societies, while a portion of the same chorus was awarded a cup for the most artistic choral performance of the festival. They sang an Evening Hymn by Purcell and Cornelius' "Surrender of the Soul."

The Edmonton Male Chorus, conducted by W. J. Hendra, again declared winners in the male choir contest, once more received from the visiting adjudicators the tribute that theirs was the finest singing they had heard anywhere in Canada—a tribute which has become almost a hardy annual.

They sang Elgar's "Feasting I Watch," and a "Highland Love Lament" by Hugh Robertson—a previous festival adjudicator.

School Choral Singing

The school choral singing is also a great feature of the Alberta Festival. In the senior public school sight tests, markings of ninety-five per cent were secured in two tests by the choir of the Alexander Taylor School of Edmonton.

Much of the success of the school choral work in Edmonton belongs to the supervisor of music, J. Norman Eagleston, whose senior school choruses have never yet been beaten in competition. Every adjudicator—including men like Sir Henry Ceward of Sheffield Choir fame—has praised the work of these choruses.

This year the senior choruses to be sung were the difficult "The Promise" by

Dr. James Lyon (also a previous festival adjudicator), and Davies' "The Child and the Robin." The first piece, said the adjudicators, was better suited to a chorus of women.

Splendid work was done by festival gold medalists who competed in a special class for vocal solos, where the standard of marking, on account of the high attainment of the contestants, was extremely high. C. W. Leggatt, tenor, of Calgary, won with a marking of 187 out of 200.

In two premier events, husband and wife won both cups. They are Mr. and Mrs. William Townend of Edmonton. He won the baritone contest, and she the soprano.

The festival occupied six full days, with sessions going on in both auditoriums, morning, afternoon and night, for the greater part of the week.

Movement Is Growing

Throughout the Province, the festival movement is spreading with great rapidity. This year, for example, in addition to the provincial festival, three places, Peace River in the far north, Vegreville in the east-center, and Crowsnest Pass in the southwest, arranged musical festivals. Indications are that other districts will follow suit as the movement extends.

Geographical difficulties stand in the way of the present festival plan being developed to its greatest possible extent. Distances are tremendous—from Peace River in the north, for example, to Lethbridge in the south, it is about 800 miles.

A children's choir from Edmonton, leaving by one night train and returning by the next night train, required over \$1000 in traveling expenses, without counting food, most of which was provided by women's committees, interested business firms and others.

LILY MULLETT.

Opéra-Comique to Mark 1600th "Mignon"

PARIS, May 15.—An exposition of mementoes associated with Ambroise Thomas' life is being planned by the management of the Opéra-Comique for the end of May. The occasion will be the 1600th performance of "Mignon" in this theater, where it was created in 1866.

North Shore Festival Lists Novelties at Final Concerts

[Continued from page 1]

Johnson and the masterly playing of Mischa Levitzki. Mr. Johnson sang three times as many songs as were on his program, to satisfy the insistence of the audience. His hearers would not be satisfied with the customary single encore to each group. His extras ranged from the Arioso in "Pagliacci" to Southern Negro blues, his last encore number being "Run on Home, Nigger."

His is the same voice that was heard here when Chicago claimed him as a member of its resident opera company, but improved. In the first-act aria from "Andrea Chenier," he stirred his audience to a frenzy of approbation. It is a well-knit and well-focussed voice, of beautiful texture, with a dramatic ring to the high notes that was very effective in *Lohengrin's Narrative*, "Im fernen Land." He had a romantic appeal to his tones in the "Flower Song" from "Carmen."

Mr. Levitzki came in for his share of lionizing after playing Saint-Saëns' Piano Concerto in G minor, with the Chicago Symphony, Frederick Stock conducting. He had to add two extras, including a Liszt "Hungarian" Rhapsody. Mr. Levitzki's playing seemed effortless; there were no theatrical gestures, no wild assaults upon the keyboard. His was the interpretation of a poet, a dreamer, yet with the sure technic and dynamic power of a master pianist. He caught the lilt of the Allegro movement in a spirit of joyous abandon that held the audience in a spell.

The orchestra played, among other things, Casella's Suite from "La Giara." This program music in the modern idiom was enjoyable, and parts of it were even fascinating. Mr. Stock then conducted a Schubert "Moment Musical" as an encore.

Williams Symphony Heard

Probably the most important event of the festival was the production of Vaughan Williams' "Sea" Symphony, for chorus, soloists and orchestra, at the third concert, Thursday night. This is not strictly a new work, having been given in England in 1910 and a number of times since then, but it was a novelty to Chicago. The Chicago Symphony and the festival chorus of 600, under the baton of Dean Peter Christian Lutkin, presented the choral symphony. Horace Stevens, the British baritone, whose singing of the part of *Elijah* in Mendelssohn's oratorio was so well-liked the opening night, and Florence Austral, dramatic soprano, were soloists.

Vaughan Williams has taken his text from Walt Whitman's "Sea Drift" and "Passage to India." The choral symphony to the American poet's verses is a fine work, dealing with the unnamed heroes of the sea, and the universal bravery that links all nations, "emblem of man elate above death." There are the surge and thunder of the sea in the music, the mournful undertones, and the lilt of sailors' hornpipes, as the four movements of the symphony picture the sea in its various moods, and human life upon it. The work runs the gamut from grave to gay.

One can not help but think that the music was greater than the singing of it. The choruses sounded for the most part uninspired, as if the singers were more interested in smooth, sweet tone than in interpreting the work. There seemed little feeling for the text or for the mood of the music, except in spots, and the coloring seemed more a mechanical swelling or diminishing of volume than a coloring that came from understanding of the music or the poem. Dean Lutkin worked with might and main, but the response was not forthcoming as it might have been. Yet, even so, the "Sea" Symphony revealed itself as a work of worth, power, beauty and depth.

The two soloists were excellent. Mr. Stevens confirmed the fine impression he had made in "Elijah" as a refined singer with keen musical understanding of what he was doing.

Mme. Austral disclosed a splendid voice, with ringing high tones that soared out beautifully from the choral mass. She has a range of at least three octaves, with clear, true top notes and a warm mezzo-soprano quality in the lower part of her range. In addition to the "Sea" Symphony, she sang the "Komm', Hoffnung" aria from Beethoven's "Fidelio," and was given a tremendous burst of applause.

Mr. Stock led the orchestra through



one of the most colorful readings of Beethoven's Fifth Symphony that this reviewer has heard.

Children's Matinée Pleases

The children's matinée was given on Saturday afternoon. Sophie Braslau was soloist of the concert. Usually the children are treated to several orchestral extras, Schubert's "Moment Musical," or "The Bee" by that other Viennese Schubert, or a selection or two from Tchaikovsky's "Nutcracker" Suite, but there was not this year a call for encores. Yet this was a good concert, with fine singing both by the children and the soloist, and lilting, melodious waltzes by the orchestra.

Perhaps Miss Braslau had chosen to sing works somewhat "over the heads" of the children, who constituted a large part of the audience. For her aria she chose "O Mio Fernando" from "La Favorita," and for her song-group she gave three numbers by Moussorgsky. She sang them superbly, with dramatic fervor. The colorful, dark quality of her beautiful contralto made them expressive of passion, and beauty.

Gaul's "Johnny Appleseed" Heard

The *pièce de résistance* of the afternoon was Harvey Gaul's cantata, "Old Johnny Appleseed." This had some beautiful passages, and the prayer at its conclusion was exquisite. But the chorus of 1500 children made rather serious work of it.

Under John W. Beattie's baton, the children sang four numbers by Beethoven, Schubert, Schumann and Brahms with expression, feeling, and sweet, joyous tone, as if their hearts were in the singing. They showed the effects of careful training.

They sang their closing numbers with real gusto, as if they got a great deal of enjoyment out of the rollicking numbers: "Oh Susanna," "Captain Jinks" and "The Arkansaw Traveler." It was a novel sensation to hear 1500 children all whistling "The Arkansaw Traveler" in unison!

Tribute to Air Hero

The enthusiasm of the audience was tremendous at the closing concert this evening. Lawrence Tibbett, baritone, and Anna Case, soprano, the soloists, both were the object of great demonstrations. Miss Case scored a burst of applause when she announced that she

Notables at the North Shore Festival.
Upper Left, Soloists in "Elijah," Left to Right, Paul Althouse, Tenor; Louise Loring, Soprano; Doris Doe, Contralto, and Horace Stevens, Baritone. Upper Center, Lawrence Tibbett, Baritone. Upper Right, Jacques Gordon, Concertmaster, Chicago Symphony; Edward Johnson, Tenor Soloist, and Henry E. Voegeli, Manager of the Symphony. Lower Left, Charles W. Spofford, President, and John Hale Hilton, Manager of the Festival. Lower Center, Patten Gymnasium, Northwestern University, Scene of the Concerts. Lower Right, John W. Beattie, Leader of Children's Chorus, and Frederick Stock, Conductor of the Chicago Symphony

was rededicating the old song, "Charlie Is My Darling," to "our newest hero, Captain Charles Lindbergh."

After lovely interpretations of "Dove sono" from Mozart's "Marriage of Figaro" and Schubert's "Der Hirt auf dem Felsen," Miss Case sang Rimsky-Korsakoff's "Song of India" so exquisitely that the audience demanded, and received, several other extras.

Like Miss Case, Mr. Tibbett was forced to add many extras to his two scheduled arias. He disclosed the great range of his voice in "Down Among the Dead Men," with rich, warm, resonant

tone throughout its range; his skilled interpretative sense in Moussorgsky's "Song of the Flea"; and the exquisite refinement of his voice in the beautiful pianissimo singing of "Believe Me, If All Those Endearing Young Charms."

Oldberg Leads Own Work

Arne Oldberg conducted the Chicago Symphony in the Introduction and Scherzo from his own Symphony No. 3, in F Minor. This was a work crowded with beauties, with a bold and effective use of counterpoint, and a prolific stream of lovely melodies. At times it approached the modern idiom, although it seemed conservative as compared with Stravinsky's "Fire-Bird" Suite, which was heard later on in the same program, Mr. Stock conducting.

After the duet, "Silvio! A Quest' Ora," from "Pagliacci," which was sung by Mr. Tibbett and Miss Case, Dean Lutkin led the festival chorus through a superb and resounding singing of the "Hallelujah" Chorus from Beethoven's "Mount of Olives," as a fitting climax to the festival.

FARNSWORTH WRIGHT.

KANSAS CITY SYMPHONY HAS LARGEST ATTENDANCE

Number of Concerts Given at Home and On Tour During Past Season Totals
148—Children Present

KANSAS CITY, Mo., May 28.—Twenty-eight concerts at home and 120 on tour is the record of the Kansas City Symphony during the past season. Ten thousand children attend the school matinées which are managed by Margaret Lowry, educational director for the Orchestra Association. It is estimated that about 75,000 children all told have heard the orchestra this season at home and on its tours.

The Symphony Association has sponsored during the past two years two competitions at which ten young singers and players have been chosen for appearances as soloists with the orchestra at its popular priced Sunday matinées. Those presented this year were: Dorothy Dyer, soprano; Mary Jane Rhea, contralto; Gladys Schnorr, pianist; Margaret Shanklin, pianist; Margaret Royster, violinist. Fully a dozen other artists in the southwest have had their first appearance with orchestra

under N. De Rubertis, and the Kansas City organization.

Mr. De Rubertis has presented seventy works by American composers in the five years of the orchestra's existence, sixty-five of them heard for the first time in Kansas City. Many of these have been played on its tours of the Middle West, southern, and Pacific Coast States.

Attendance at the regular subscription series of symphony concerts has been larger this season than any previous one. Artists appearing as soloists with the orchestra at these concerts Mr. De Rubertis conducting, were Efrem Zimbalist, violinist; Carlos Salzedo, harpist; Sophie Braslau, contralto; Wanda Landowska, pianist and harpsichordist; Carl Flesch, violinist. Ottorino Respighi appeared at one concert devoted largely to his works, as guest conductor, collaborating with De Rubertis, and Elsa Respighi, soprano, assisted.

The orchestra is supported chiefly by the Kansas City Symphony Orchestra Association, of which Sigmund Harzfeld has been president since its organization, and of which H. L. Gary is chairman of the executive committee.

MEPHISTO'S MUSINGS

Values of New York Real Estate Fluctuate Dizzily as Rumors of Contending Claims for Sites of New Metropolitan Seep Into Public's Ear—A Suggestion for Stamping Trademark of Vocal Profession on Façade of New Opera Palace, a Problem Reputed to Keep Architects Calculating Late Into the Night—American Singers' Status at Metropolitan Draws New Communication Into Editorial Mailbag—Mixing Old Wine and New Bottles in Projected Modernist Programs—Elusive Art of Gilbertian Funning and Its Exemplars—Taking the Thunder Out of "Elijah's" Prophesies.

Dear MUSICAL AMERICA:

WITH the return later in the month of Otto H. Kahn, some sort of a final show-down is to be expected with regard to the new Metropolitan Opera House.

For one thing, if the architects, Joseph Urban and Benjamin Wistar Morris, are to go ahead with their plans, which necessarily are contingent upon the size of the site and the nature of the surroundings, there must be a final decision as to the property on Fifty-seventh Street obtained and sponsored by Mr. Kahn.

When the architects were engaged it was assumed that they had a clear course ahead of them, that the approval of the new site by the board of directors meant that their task had to do specifically with this location, and that all energies thenceforth would be directed to converting what is now an unimposing row of brick buildings into the home of the wealthiest operatic institution in the world. Real estate men have reported something of a boom in property values in the vicinity because of the aristocratic neighbor expected to move in a couple of years hence.

Within the last week, however, rumors that all is not nearly so settled as was made known earlier in the year have found their way into print and the *Times* is authority for the statement that options have been obtained on other sites, including one facing Central Park at Fifth Avenue and 110th Street. Who has obtained them has not been given out, but presumably there are boxholders and stockholders who are opposing the directors' choice, possibly with the approval of a minority of the Board, itself.

Those directors who have been interviewed have denied all knowledge of anything resembling a controversy. I am told that some of them admit that there is talk of other possible sites and that although the directors have passed favorably on the one selected by Mr. Kahn they are not irretrievably committed to it.

APPARENTLY, there is a division among three ways among boxholders and stockholders.

There are those who favor the Fifty-seventh Street site.

There are others who want what they term "a monumental site" on which a

more conspicuous and imposing building can be erected than they think the Fifty-seventh Street site makes possible.

There are those who would retain the present site and either attempt to modernize the old Metropolitan or build a new opera house where it stands.

The directors of the opera company, in approving the Fifty-seventh Street site, may be presumed to have considered all the objections raised to it and to have given heed also to proposals to go elsewhere, as well as to remain where they are.

Mr. Kahn, whose complete disinterestedness no one would question, doubtless went into these considerations as thoroughly as any of those who disagree with him as to the suitability of the property chosen.

Disadvantages with respect to the Fifty-seventh Street site are to some extent those attaching to the present location. There is a feeling that this edifice will lack the imposing approach characteristic of many opera houses of Europe or of various public buildings in America; that it will have the same appearance of being crowded in between business blocks that the old Metropolitan now has, and that any architectural beauty it may possess will largely be lost because of its environment.

There was even talk at one time that the new Metropolitan would be built along the lines of the typical business block, thus reflecting the commercial architecture of the day rather than the formal beauties of various adaptations of Greek or Roman or Byzantine or Norman or Gothic buildings. The possibility of a skyscraper opera house, constructed along the "Babylonian" lines of the newer office buildings, faded, however, with the selection of the architects. Mr. Urban, if he has been correctly quoted, has indicated small sympathy for this idea.

URBAN, hy-the-bye, believes color will play an increasing part in our architectural progress.

He looks forward to a time when terra cotta and other materials will alter materially the look of a city by day, and afford new beauties by night, when the play of light upon surfaces of different tints and hues will give endless variety to the successors of the Gay White Way.

The black and gold American Radiator building, which every visitor to New York feels he must see in its nocturnal guise, along with the jazz clubs and the pushcarts on Grand Street, is the fore-runner, perhaps, of a new chiaroscuro, if not a veritable kaleidoscope of contrasting or merging colors.

The Metropolitan architect and scenic artist also has been quoted as predicting that buildings of the future will have distinctive lines representing or at least suggesting the natures of the businesses they house. Ornamentation, he believes, will be striking rather than minutely ornate, so that it will not be lost on those who hurry by with no time or inclination to stop for closer inspection.

Doubtless he is looking further afield than the new Metropolitan, irrespective of its site and its surroundings. But I cannot help wondering just what shape an opera house should be to possess that distinctive and appropriate appearance that would correspond with, say, a cigar-shaped building for a tobacconist, or one resembling a fountain pen, a safety razor, or a vanity case for the modern prescription chemist.

Perhaps the main entrance should suggest a huge, open mouth, such as once inspired W. J. Henderson to write a learned disquisition, which had to do with the relation of the shape of that orifice to the quality of the tone that emerged therefrom, and the bad dreams of those who were required by the inexorable duties of their profession to listen.

Perhaps, instead of a revolving stage, there should be a revolving front, so that each night the opera house would take on the appearance of the Temple of Vulcan, the Wartburg, the Cafe Momus, the Inn of Lillas Pastia, the Wolf's Glen, the Banks of Pegnitz or the Harbor of Nagasaki, according to the particular bill of the evening.

In this way the Monday or the Friday subscribers, arriving late after a very happy dinner party, would be saved the annoyance of asking an attendant what opera was being presented.

They would know, for instance, that the bill was either "Gioconda," "Tristan und Isolde," "L'Africaine" or "The Flying Dutchman," because of the number of sails visible in the offing as they came into the lobby, and that would save

them the danger of mistaking the particular work of the evening for "Rigoletto," "Parsifal," "Andrea Chenier" or "Le Coq d'Or."

AS another instance of determination succeeding over obstacles, particularly those of family objections, I am told that Dreda Aves, one of the young Americans engaged for next season at the Metropolitan, surprised no one so much as her own relatives when she obtained a contract from General Manager Giulio Gatti-Casazza to sing at the Metropolitan.

This singer's father, I have heard, was a prominent Episcopal minister of the middle west, with some very definite ideas as to the operatic profession; her mother, a member of an aristocratic old family that for social reasons would have been startled, perhaps horrified, to have one of its members aspire to the footlights, even in these days when many of the absurd prejudices of a generation or two ago have gone into the discard.

Miss Aves, so I am told, was not permitted as a young girl to sing in public, and it seemed that the most she could hope for was an inconspicuous place in a choir loft. But she was a determined little person and sought the aid of a sister engaged in settlement work in New York's East side. In spite of the difficulties in her path she completed her studies and made her first public appearance. It was when hope of something really worth while was at its lowest that the summons came from the Metropolitan for the audition.

JUST how important the rôles Mr. Gatti will give to any of his new American singers need not be anticipated here. Engagement by the Metropolitan is not of itself a guaranty of fame and fortune. There must always be singers for secondary parts and it has been Mr. Gatti's policy in recent years to have about him plenty of young singers for these rôles—apparently, more than he needs. For every one who climbs to bigger things, there are five who stay where they began, drop out disappointed because their progress has been slow, or are won over by the siren of light opera.

I see nothing deplorable in this; for I know, from my own attendance at the opera house through many seasons, that unusual talent does forge ahead, that those who have held on have in time acquired a definite value to the institution, even if they remain in minor parts; and that those who have dropped out have opened the way for others, besides in many instances obtaining for themselves, because of their past Metropolitan connection, a prominence in the concert, light opera or teaching fields they might not have had otherwise.

IN this connection, my attention has been called to a letter from Phillip Pollak, a New York real estate and insurance man, which is an admirable illustration of the impossibility of pleasing everyone.

"Every year," he writes, "when the impresario of our Opera House announces the engagement of new singers for the coming season and as usual a number of Americans are among them, all our Super Patriots (the capitals are Mr. Pollak's), including your Mephisto, fall in line shouting 'Hurrah' for the American singer (the lack of capitals also is Mr. Pollak's). They are leading in numbers. we have 20-30-40 on the list of the Metropolitan Opera House. I often meant to ask. Does Mephisto represent a patriotic society or a Magazine whose mission it should be to raise our artistic standard—and will the addition of so many young singers with little or no experience keep up the artistic standard that we expect at our Opera House? Every intelligent music lover when he pays for the best wishes to get the best, he may proof (sic) his patriotism in other directions—but when it comes to art he expects the greatest artists to hear and don't care if they hail from Tuckahoe or Singapore. Naturally if our native singers come up or close to the high standard—they should be given the preference."

Mr. Pollak then names three singers not members of the Metropolitan whom he says everyone would rejoice to have on the roster, two of them Americans and the third born under the Union Jack. He asks for enlightenment as to why they are not there.

One of these, it is fair to recall, had every opportunity at the Opera House, and was dropped because the management was satisfied neither with her operatic progress nor her attitude toward the institution. Another might

have sung there if she had accepted the terms offered her. The third was given an audition on the strength of high recommendations given her, and while it was conceded that she possessed a fine voice, there were other factors, pertaining to stage bearing, dramatic illusion and adaptability to rôles of more than one type, that led to a decision not to engage her.

I may or may not agree personally with Mr. Pollak as to whether any or all of these singers should be members of the Metropolitan, but I know that if I were to take a poll of my acquaintances with the intent of obtaining from each the names of three singers not members of the opera company who ought to be there, I could give Mr. Gatti just about three times as many names as I have acquaintances or he has places for singers.

I agree fully with Mr. Pollak as to the wisdom of maintaining some such small opera company as the Rochester Opera Company where new artists can gain experience and when ripe enter the gates of the Metropolitan, but I think he is very wide of the mark when he suggests, with respect to that institution, that we have quite enough "kindergarten opera."

There are Americans singing leading rôles at the Metropolitan—Ponselle, Tibbett, Chamlee, to name but three—who came to the institution virtually as inexperienced as any of these new additions, who certainly would not be placed in the "kindergarten" class anywhere in the world, and they were never at any time a drag upon the artistic standards of the opera house. Like Miss Talley, these have had to face criticism, but so does every foreign artist added to the company, including those whose experience runs back into a day more or less legendary to our contemporary audiences.

There is only one answer to all this, and that is the success of the singer after he or she has been engaged; and it is my own feeling that if two in every twenty of these young Americans make good with a capital G, and the others do small routine parts capably, there is every reason for shouting the "hurrahs" that seem so peculiarly offensive to Mr. Pollak's decidedly sensitive eardrums.

AS Olin Downes has pointed out in the *Times*, the plan of the League of Composers to illustrate radical tendencies by including in their programs for next season numbers that were considered revolutionary in other years, alongside works of the ultra-moderns, ought to be of interest and value to all of us.

To quote Downes, "productions and comparisons of this kind are certainly not opposed to the essential purposes of a modern music society. Rather do they enhance the importance and usefulness of its activities. The soundness of such an attitude is in refreshing contrast to the glib pronouncements of those who discover a new genius in every bush and hail him as an unprecedented phenomenon in music. Music of vitality and significance has yet to appear which, when it is understood, fails to reveal a definite relation to the art of previous epochs. Technic, style, custom, traditions change with the passing of generations, but fundamentals do not change, and it may be said that there is not a principle in the most modern music which has gone unanticipated in the works of earlier composers. As soon as this relationship is acknowledged—and no sooner—is the modern composer likely to find himself and his place in his art. There is a difference between the mere production of new music as a matter of curiosity and novelty, and the thoughtful study and encouragement of the creative effort of contemporaneous musicians. Any step taken in this direction by an organization founded to propagate modern music is one that raises its standing and increases its potency for constructive effort."

To my mind, the most important thing about such a juxtaposition of old and new music, will be the acid test thus applied to the newer works. The older ones, it must be realized, have lived on, not because they were radical, or because they may have been misunderstood in their time, but because they contained beautiful material. Today, the style in which they were written is outmoded, and if it had even something of sensationalism when it was new, now is trite and old-fashioned. The music lives

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on in spite of the style, not because of it.

Most of the fuss that is made over extremist modern music has to do with its style, not its basic content. When the League of Composers or any other group brings out music that possesses recognizably beautiful material (as in the final moments of the "El Retablo" of De Falla) no one is going to care very much whether or not it is revolutionary. By the same token, if the League were to go back now and resurrect compositions which once were daring in technic, but which lacked any very durable musical beauty (and there have been many such), no one would be particularly interested in the fact that conservative critics of their day took violent exception to details that have since become commonplaces.

There is only one question, after all, with respect to all music, old, new, or of the future. Has it perdurable substance—or is it mostly a perishable manner?

* * *

MY distinguished confrère, Mr. Rathbun of the *Evening Sun*, makes poignant and pointed suggestions in regard to the singing and acting of Gilbert & Sullivan operas, in view of the two now running in New York. Mr. Rathbun remarks that he "can think, off-hand, of only one thoroughly satisfactory, all-around Gilbert & Sullivan player. As any reader may guess, his name is William Danforth."

There is no doubt whatever that Mr. Danforth is unique in his position as a G & S artist. He hasn't his equal and not even an approaching second. Pity 'tis, 'tis true.

Mr. Danforth is a comedian of the Heaven-created type. He probably never had to learn to be funny. One can picture him in his cradle doing alluring and delightful funnyisms with a rattle or a nursing bottle. He undoubtedly never had to resort to the usual schoolboy tricks but set his teachers wild through the very originality of his mischief. Certainly there is no one at the present time, not even De Wolf Hopper, who can approach him as *Koko*, *Don Alhambra del Bolero* and *Wilfred Shadbolt*. If the delightful Servatius who delighted his hearers in the French Opéra-Comique company at the Jolson last winter, could speak English, he might be a serious rival, but the linguistic bar puts him out of the running.

Let us see what the reasons are for Mr. Danforth's lonely position at the top of the Gilbert & Sullivan tree. First of all, he knows that the beginning, middle and ending of all G & S, is not trying to be funny. Gilbert's characters are all serious people. They get into the most awkward positions and get out of them again through sheer charm of personality. They are none of them inherently funny and in that fact lies the exquisiteness of their fun. In all the topsy-turvydom into which their creator flings them, they must act as if that were the way of the world or as if they were living their lives on a planet created by Gilbert and where the things of this world, its standards, its courses of action and its rewards and punishments did not obtain. Any actor who presumes to treat these characters as though they were the common herd of Broadway musical comedy, or the puppets of Metropolitan grand opera, instantly evaporates into nothingness like a wish unspoken. They may sing with the tongues of men and angels but unless they take themselves seriously they become as sounding brass and tinkling cymbals.

It almost looks as though G & S artists were born, not made, and this is largely due to the fact that (whatever our brothers across the water may say) the quintessence of these works is in the librettos and not in the musical scores. You cannot endow an individual with a sense of humor, nor with that intangible thing known as "charm," charm ye never so wisely. You can train a voice, teach perfect diction (another preessential with G & S) and with association in the proper surroundings give something that will pass as imagination or the illusion thereof, but from the High Gods of Nonsense and from

them alone, comes the Sense of Humor in its various avatars.

Perhaps if we had more Gilbert & Sullivan, its true believers would be found in unexpected places, probably among those who have had little or no experience on Broadway with its present girly-girly standards. Anyone who believes that he or she has the true G & S vocation, is recommended to purchase all the librettos, omitting perhaps "The Sorcerer" and the final two, "Utopia Limited" and "The Grand Duke" and to study them carefully, word for word. When this is done, purchase the scores and learn the music from end to end, all parts, male and female. When this has been completed, write to Mr. Danforth. Mr. Rathbun has suggested that during the (regretted) intervals of his appearance in these rôles, he might set up classes for G & S study. It isn't a bad idea not only for singers but for laymen as well. Possibly if Mr. Danforth were overwhelmed with requests, he might do it. In any case, I should like my name, like that of Abou ben Adhem, to lead all the rest!

* * *

WHEN the irrepressible *Johnny* of ancient rhyme put poison in his mother's tea and thus caused the dear lady to die in agony, *Johnny's* father, as doubtless you will recall, was "terribly vexed," and cried: "Well! really John what next?"

Probably numbers of orthodox persons were vexed when the Soviets brought *Lohengrin* to earth in an airplane—I know quite a few sticklers for convention who took exception to the Moscow Art Theater's juggling of "Carmen" scenes and characters; and what these critics would have said of a recent performance of "Elijah" in Chicago, I can only vaguely surmise. For *Elijah* was represented on this occasion not as a religionist, but as a revolutionary individual who had discarded religion in order to appear as a leader for the "masses" against "organized oppression."

Mendelssohn's music, I understand, was not altered. The revisers contenting themselves with a jettison of the Biblical libretto in favor of text written to carry out their ideas and adapted to the existing score. How the *Angel* fared in this adaptation is not stated in the report I have received. *Jezebel*, of course, should be quite in her element, and may have come off less miserably than was the case when Felix Bartholdy tonalized her downfall.

Oh me! Oh my. These are disturbing times. What with polytonality, atonality, sub-divided semi-tones and "classical" jazz I sometimes wonder where I am. Picture, if you can—for I cannot, the effect of an irreligious *Elijah* on church choirs and staid oratorio societies. What may have been gained, or what lost, in this radical revision of the hallowed story, I do not know, for I was not there. But, like *Johnny's* long-suffering parent, I am inclined to exclaim: "What next?"

* * *

ACCORDING to the *Evening World*, A "Fidelio" was not Beethoven's only opera. For, says the clipping before me, "East Side Pugilist Makes Success in Rome Opera Début." The article thus headlined referred to Michael Ruggini's singing of the music of the Saviour in "The Mount of Olives." Possibly it was a knock-out, or maybe only a decision on points, but I am inclined to doubt that it was opera, observes your

McPherson

London Advances Plans for Rival "Proms"

LONDON, May 19.—It is expected that an offer will be made by the British Broadcasting Corporation to William Bookey, managing director of Messrs. Chappell and Co., to secure the use of the Queen's Hall for the new series of concerts that are to be broadcast by Sir Henry Wood and the orchestra which he is organizing under the auspices of the former group. Discussions as to the dates and place of the concerts are proceeding. Meanwhile, the London Symphony has accepted the invitation of Messrs. Chappell and Company, to take part in the Promenade Concerts at the Queen's Hall next season. It is also likely that Dr. Malcolm Sargent and Albert Coates will be conductors during the season.

League of Composers to Combine Old and New Music in Contrasting Program

Expansion of Activity Is Announced as Feature for Next Season—Program of Stage Works More Ambitious Than in Previous Years—Commissions Compositions by Young Americans

A DEFINITE expansion of activity in promoting contemporary music is promised by the League of Composers for the season of 1927-28, which will be the fifth in the association's history.

Next autumn, the League will venture into a new field. For the first concert, a program of old and new music has been arranged. This list will place works of the fifteenth and sixteenth centuries, for chorus, organ and small orchestra, besides music written in the same medium today. Much of the new music will be specially commissioned from important living composers.

Another program, which will include at least one new work by an American, will be given by the Pro-Arte Quartet, which made its New York début last year under the League's auspices. There will again be a recital of music by young Americans.

The program of stage music is still more ambitious than earlier ones, for the League will devote one evening to performances of two of the following three works: Stravinsky's "L'Histoire d'un Soldat," Malipiero's "Sette Canzoni," and "El Retablo de Maese Pedro" by Manuel de Falla.

"All the League's activities are planned to carry out the function for which such a society is especially fitted," says an announcement. "The works performed at chamber music and orchestral concerts are often not only too advanced in spirit and technic to admit performance through more conventional organizations, but also of so special a form as not to belong naturally in their répertoires. This is particularly true of music written for unusual ensembles of instruments, for the chamber orchestra, and for combinations of voice and small ensemble. Another striking example is the stage production, as represented by the puppet opera, 'El Retablo de Maese Pedro,' a work famous in Europe for the last five years and performed in New York for the first time by the League in December, 1925. 'L'Histoire d'un Soldat' and 'Sette Canzoni' are equally well known abroad, but have not yet been seen here. This fact is due, undoubtedly, to their peculiar form."

Past Revolutions

The concert of old and new music is another expression of the unique functions of the League. This program has not been arranged merely to contrast old and modern works, but will be confined to a juxtaposition of revolutionary music of the past whose daring and particular character has an especial interest for the twentieth century, with significant music of the present time.

In the publication of music, the League does not intend to enter into competition with commercial publishing firms," the announcement continues. "Its desire in this direction is to create an outlet for certain young American composers whom it considers important enough to encourage and to commission, and who must often wait years before finding a publisher.

"Perhaps the best example of such a need is illustrated in the case of Aaron Copland. When this young composer returned from Europe in 1924, the League was one of the first organizations to recognize his talent, presenting a small work of his at an afternoon recital. The next spring it specially commissioned his 'Music for the Theater,' which was introduced in New York in February 1925, with Serge Koussevitzky as conductor. This work has been chosen by the jury of the I. S. C. M. for performance at its festival in Frankfurt in June. Despite the fact that Copland has come increasingly before the public through the performance of orchestral works, it was not till the spring

of 1927 that a publisher was found for 'Music for the Theater,' and that publisher is a European.

"The League has now in mind the commissioning of music from another young American, a small work of whose it presented last spring at an afternoon recital. This would naturally find its place as a work for the League to publish the same year of its performance.

"To strengthen and co-ordinate all these efforts, the need of wider support and a larger public is vital, a public that is both interested in helping the League, and in the various productions themselves. An auxiliary board is now being formed which is sympathetic with its aims and is eager to promote its many activities. Owing to the great increase in technical work within the last four years, beginning next September the League's concerts will be under the management of Arthur Judson."

Résumé of Productions

A résumé of the League's productions from September 1923 to March 1927 shows sixty-four first performances. Among the works performed, twenty-five were by Americans; ten were German and Austrian; eleven French; six, Hungarian; fifteen, Russian; seven, English; five, Spanish; and eleven, Italian. One was Swiss, and one, Mexican. Arranged as to form, these compositions include twenty-six for chamber orchestra and ensemble with voice; fifteen string quartets, trios, etc., a number of sonatas and vocal works, and five works for stage—ballets, operas, puppet shows.

The League publishes a quarterly, *Modern Music*. The executive board of the League of Composers includes seven musicians and four laymen. The musicians are six composers, Marion Bauer, Louis Gruenberg, Richard Hammond, Frederick Jacobi, Lazare Saminsky and Emerson Whithorne, and Alexander Smallens, musical director of the Philadelphia Civic Opera Company. They come from California, the Middle West and New York. The works of three have been chosen to represent American music at the festivals of the International Society for Contemporary Music held annually in Europe during the last four years. The laymen of the board are: Mrs. Arthur M. Reis, executive director; Minna Lederman, editor of *Modern Music*; Alma Wertheim, and Dr. Thaddeus Hoyt Ames, treasurer. On the advisory board are leading composers and students of contemporary music in America and in Europe.

"HUGUENOTS" LISTED FOR LONDON'S OPERA

British Tenor to Sing Rôle of Hero—Kipnis Début Scheduled

LONDON, May 20.—The London Opera Syndicate announces that the first performance of "The Huguenots" at Covent Garden will be given on May 30.

"The Huguenots" was last performed at Covent Garden in 1912, when Emmy Destinn sang *Valentine*, but in 1905 the fourth act was given at a gala performance in honor of the King of Spain, at which King Edward and Queen Alexandra were present. Mme. Destinn then sang *Valentine*; Enrico Caruso, *Raoul*; and Antonio Scotti, *de Nevers*.

In the coming performance the part of *Raoul* will be taken by John O'Sullivan, a British tenor.

Bianca Scacciati, who sings *Valentine*, is a well-known soprano at La Scala, Milan. Anna Maria Guglielmetti is taking the part of the *Queen*. Alexander Kipnis will play the rôle of *Marcel*. This is his first appearance at Covent Garden. Mariano Stabile, from La Scala, Milan, will sing *de Nevers*, and later will appear as *Iago* in "Otello."

Milwaukee Concordia Singers Appear

MILWAUKEE, May 28.—The Concordia College Glee Club of Milwaukee gave an enjoyable concert in the Pabst Theater, using both English and German numbers. This club of sixty voices has been trained to a high degree of proficiency by Karl Markworth, organist and choir-master of Trinity Lutheran Church.

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"Ruddigore" and "Patience" Bloom in the Spring on Broadway

[Continued from page 3]

of untrammeled mirth as he can. The secret of it is, of course, the secret of doing anything of Gilbert's well, that of not trying to be funny. Of which, more later. Mr. Danforth's two make-ups, as the Bad Baronet and as the very much reformed one are as delightful as they are different. His duet with Richard, "For duty, duty must be done" was encored several times and they could have sung it a number more.

Harvey Howard as Adam Goodheart did his small part well and the sonorous Herbert Waterous, on whose voice Time lays a light hand, sang very beautifully. Alexander Clark as Robin Oakapple exemplified the folly of any actor trying to make Gilbert funnier than the Good Lord made him. Mr. Clark was the weak link in the cast, vocally and histrionically. His antics were never entertaining and in the beautiful Madrigal in Act I, he was guilty of the bad taste of trying to distract attention to himself, to the detriment of one of the best musical numbers of the entire work.

Violet Carlson as Rose Maybud came perilously near spoiling an otherwise good performance by some ill-considered baby-talk. Her voice, when she let it issue forth as Nature intended, seemed a good one, especially in its higher reaches. Frequently, however, the infantile quality for which she apparently strove, was a detriment. Someone has evidently told Miss Carlson that she is like Charlotte Greenwood (which she is), hence Miss Greenwood's gestures and walk were frequently present. A little careful pruning, however, would make this an authentic and interesting performance as Miss Carlson has that valuable ability to "put across" what she desires to.

Miss Edwards was more interesting as the *District Visitor* than as *Margaret* in her mad moments. She had, however, the proper atmosphere and played the part solemnly and seriously, also singing her music well. Dorothy Pilzer sang Dame Hannah's measures in a fine, full contralto and was otherwise perfectly satisfactory. The chorus, both male and female was of unusual excellence both in sound and in appearance. The settings by Rollo Wayne were good, especially the first, and the costuming tasteful. All in all, this was a satisfying and interesting presentation of "Ruddigore."

"Patience" Presented

Of "Patience" one must speak with mixed feelings. The management, Perke Hamburg Productions, has provided a cast that without exception, is one of the very best singing units assembled in New York for light opera in many a moon. There is not a member who does not sing and sing well. The costumes, allowing for infringements of tradition here and there, are good and in the case of the chorus, both tasteful and beautiful. The aesthetic costumes of the girls in the first act are very lovely, and the deliciously absurd ones of the vintage of 1881, in which they appear just before the close of the opera, are a pure joy. They quite outdo those Winthrop Ames introduced into "Pirates of Penzance" last fall.

On the other hand, the settings are beyond description. The already small stage is cluttered up in the first act with a mass of scenery and property rocks that leave no one any room to do anything. The result is that the act is sung on two or three levels in order to be sung at all. There are groups on rocks, groups on the outdoor fire escape of Castle Bunthorne and more on the drawbridge. The colors are crude and utterly demolish those of the costumes of the singers. All this is accentuated by the fact that there is a false proscenium and inner curtain both painted in the 1881 style, when futuristic scenery was undreamed of. Let no more be said about the scenery!

The cast is as follows:

Reginald Bunthorne.....	James Watts
Archibald Grosvenor.....	Joseph Macauley
Mr. Bunthorne's Solicitor.....	Hartley Gregson
Col. Calverley.....	William Langan
Major Murgatroyd.....	Dudley Marwick
Lieutenant, the Duke of Dunstable.....	
Lady Angela.....	Beatrice Kneale
Lady Saphir.....	Elinor Edeson
Lady Ella.....	Margaret Schilling
Lady Jane.....	Bernice Mershon
Patience.....	Vivian Hart

James Watts is an excellent, a well-nigh perfect Bunthorne. If he could be persuaded to "pipe down" (as they say

in the Navy) about half a tone, his Bunthorne would be flawless. As it is, he poses in "stained-glass attitudes" and writhes aesthetically in the best Della Cruscan manner. But where are the satin small-clothes which were one of the elements of Oscar Wilde's sartorial creed? Mr. Macauley's Grosvenor has its good points. He sings well, and his voice is a good one, but his personality has not the necessary contrast to that of Mr. Watts to make him absolutely satisfactory in the rôle. He did, however, receive many encores for "The Magnet and the Churn."

The three officers were impeccably done by the lofty William Langan, Dudley Marwick and Harold Hansen. Not often does one hear such mellifluous singing as came from these three. Several of Mr. Langan's numbers were marred by the fussy way in which they were arranged in the matter of stage positions. Mr. Hansen fared better. He has all the makings of an exceedingly good G. & S. tenor. Mr. Marwick had the least to do of the three but the measures he sang were good to hear. The departure of this trio from the traditional costumes in the second act added nothing to the ensemble.

* * *

Miss Hart's Patience was vocally ex-

cellent and dramatically petite and charming. One questions, however, if she knows what it is all about. Several of her numbers were ruined by the iron-clad galloping pace at which Mr. Question Mark conducted them. Beatrice Kneale and Elinor Edeson sang the music of *Lady Angela* and *Lady Saphir* very well indeed.

Bernice Mershon, in spite of a good voice and clear enunciation, was a disappointing *Lady Jane*. Like Mr. Clark in "Ruddigore," she undertook to make Gilbert still funnier and ended in boredom. Miss Mershon, on the principle of "wherever a Macgregor sits, is the head of the table" was apparently under the impression that wherever she happened to be, was the center of the stage, and acted accordingly, which threw everything askew. A pity, too, because her "business" with the double-bass while accompanying herself in her last-act solo, showed that she had a fine sense of detail.

Much of the diaphanous quality both of score and text evaporated on account of the mad pace at which the conductor took most of the numbers. Such relentlessly rhythmical conducting is better in the dance hall than the orchestra pit. Even the most rhythmic music ever written—Strauss waltzes, for instance—

is the better for a little rubato now and then. "Prithee Pretty Maiden" was galloped through so that it was over before it was begun, and "I Hear the Soft Note"—perhaps Sullivan's most perfect number—lost every bit of poetry.

Properly combed and brushed, this would be an admirable and wholly enjoyable performance of "Patience." As it stands, it exemplifies the oft-repeated fact, that mere vocal virtuosity will not make good G. & S. It seems a great pity that a little fuller understanding of this cannot be injected into the production because with so many fine voices and with material obviously so good, one regrets that all is not perfection.

Raleigh Chorus Gives Concert

RALEIGH, N. C., May 28.—The Raleigh Male Chorus, William H. Jones, leader, gave its sixth annual concert on the evening of May 24, assisted by Mrs. Allen T. Rabe, soprano, as soloist. The program included: "Invictus," by Bruno Huhn; "Suabian Folk-Song," Brahms; Buck's "Hark, the Trumpet Calls"; "Landsighting," Grieg, and Tchaikovsky's "The Nightingale." Mrs. Rabe sang an "Ave Maria," and "Ah Love But a Day." The program was well received. D. G. S.

CHICAGO



Photo by G. Maillard Kessner

CHICAGO DAILY NEWS, March 16, 1927

Ethyl Hayden was of so excellent a quality that she may be placed among the best of the lyric sopranos we have heard this season. Her voice is clear, high and of fine timbre. Her style is refined and artistic and her gift of interpretation is versatile enough.

Maurice Rosenfeld.

CHICAGO TRIBUNE, March 16, 1927

ETHYL HAYDEN REVEALS A SOPRANO VOICE OF UNUSUAL BRILLIANCE

She has a voice of unusual purity, and at the same time of unusual brilliance.

Edward Moore.

NEW YORK AMERICAN

Miss Hayden, at her vocal and interpretative best, put her most appealing tones and her deepest musical feeling at the disposal of these lyrical masterpieces, and her performance came close to constituting the finest soprano achievement of the season. The audience recognized the unusual quality of the artist by giving her the warmest kind of applause.

NEW YORK JOURNAL, April 12, 1927

A group of some of Brahms's best known songs was admirably sung by Ethel Hayden, that young American soprano whose beautiful voice and growing powers of interpretation are rapidly making a place for her among the best of the native song recitalists.

NEW YORK WORLD, April 12, 1927

Miss Hayden was particularly happy with the songs and for artistry and charm of voice surpassed any performance of hers I have heard this season.

Richard L. Stokes.

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Soprano

CHICAGO HERALD AND EXAMINER, March 16, 1927
SOPRANO HAS VOICE, BRAINS AND CHARM

A charming artist is Ethyl Hayden. She has voice, brains and sympathy. She knows song literature and has the taste to select the best examples and to arrange them in effective sequence.

Her knowledge of classic style and tradition she demonstrated in a Mozart aria and in Handel's delightful "Bel Piacere," rhythmically one of the most interesting and original examples of the melodic gift. Glenn Dillard Gunn.

CHICAGO EVENING POST, March 16, 1927

There was the true Lieder character with appreciation for the music expressed thru tones that were lovely in quality. It was all simple and straightforward as Schubert singing ought to be. There was imagination and the voice was responsive to the singer's will.

Karleton Hackett.

NEW YORK SUN, Feb. 3, 1927

Miss Hayden has been singing here now as soloist and recitalist for some years, and consequently her attributes as a singer are well known. It is always a pleasure to hear her sing. She has a naturally lovely voice, she uses it well and she has the understanding derived from experience. Her delivery last evening showed growth in breadth of imaginative style and her voice revealed a wider command of rich tonal coloring than before.

To sum up, Miss Hayden's performance gave artistic pleasure of a high order. It credited her with one of the most beautiful voices to be heard at the present time in the concert field and a singer having possession of charming gifts as an interpreter of song.

NEW YORK EVENING POST, April 12, 1927

Miss Hayden was in lovely voice, and her rare appreciation of the sentiment she was conveying made her rendition one long to be remembered.

THE PITTSBURGH POST, April 13, 1927

Ethyl Hayden, soprano, we have never heard sing so well. She was altogether a treat in aria concept; limpid, pure and tender she struck us as the ideal oratorio soprano—if there is such a thing.



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How Young Hungary Expresses Individuality

Three Leaders Among Modernists, Weiss haus, Szelenyi and Kadosa, Stand Out Distinctly by Reason of Differing Personalities, Yet Are Related in Regard to National Feeling—High Lights of Folk-Music Utilized in Preference to Embodiment of Whole Themes in Characteristic Compositions

By HENRY COWELL

BÉLA BARTÓK and Zoltán Kodály are known as the pioneers of modern music in Hungary. Since their advent, however, a group of new young moderns have sprung up. Of these, three stand out as being the most significant: Imre Weiss haus, István Szelenyi and Pal Kadosa. They are related through a friendly and admirable devotion to each other's interests, and through something typically Hungarian in their music; yet their music is not alike, each one expressing his own distinctive personality.

Searching the music of younger European composers it is usually found, which is quite to be expected, that they are greatly under the influence of older modern masters; it can hardly be denied for example, that there is much of Schönberg in Egon Wellesz, much of Stravinsky in Serge Prokofieff, and much of Satie in Arthur Lourié.

The music of Imre Weiss haus is extraordinarily free from traces of other composer's personalities. It seems he has developed his own entire musical means and expression from the ground up—Hungarian ground to be sure!

Listeners are accustomed to understanding new music by tracing similarities between it and familiar idioms—and usually they can find many likenesses. Modernists who talk much of the conservatism of older musicians are not exempt. If a new work does not contain references to Schönberg, Stravinsky or Debussy, it is not apt to find cordial hearing by them. Because Weiss haus does not contain such references, and since his conception of what constitutes music is so removed from the ordinary, careful listening is necessary to appreciate the true beauty and concentrated essence of musicality that lies in his works. By no means does he lack form; rather he makes excellent use and development of all his materials. He strips his music of unessential parts—a few notes in thinned down lines are sufficient for him to suggest all the wealth of sound of a native orchestra.

Technic Like Picasso

For example, a characteristic instrument of Hungary is the cembalum. A particular feature of this instrument is the poignancy of its repeated notes. Weiss haus may therefore cut out of his music all extraneous sounds and concentrate on one line of repeated notes only, yet treat them with all the rhythmic variation and subtle fluctuation of those on the cembalum. He would



Henry Cowell in a Characteristic Keyboard Attitude

never imitate a whole phrase of Hungarian folk-melody, but he will find a juxtaposition of two or three melodic notes representing the crux of the melody, the acme of its feeling, and develop these notes only. His technic is like that of Picasso—suggesting more in the delicate turn of a line than can be done by flaunting all the color-masses of a Matisse.

Essentially Hungarian

Weiss haus is wise in the knowledge that by developing a few essential highlights of his native music in a fabric of his own, he is a thousand times more Hungarian than he would be were he to take a folk-theme in toto, and harmonize it according to semi-Italian or German standards, as so many have done before him.

István Szelenyi is the second composer of the Young Hungarian group. His music, like the others, has a basis in the spirit of Hungary rather than in an imitation of Hungarian tunes, arranged in the ordinary way; but unlike Weiss haus, he does not build up his entire form after a new fashion. His music has structure on a grand scale, of the well recognized type. The materials which he pours into this fine form are his own. These materials in melody, harmony and rhythm suggest exquisitely the mysterious, indescribable Magyar temperament.

Whenever I have heard the Magyar feeling well expressed in music before, the form seemed of necessity sketchy, as the bounds of form would appear to be incompatible with the wild freedom of the native music; but Szelenyi bridges the gap. He truly expresses his countrymen, and yet one would have to search far to find among works written in the modern idiom, one with as great musical cohesion as Szelenyi's "Sonate" (No. 2) for piano.

Pal Kadosa has not built a naïve musical system of his own, like Weiss haus, nor is his music so thoroughly formulated as Szelenyi; yet it combines both naïveté and form to a greater degree than either of the others. His work has simplicity, and often an artless charm like that of a lovely child. He has a consistency of texture which suggests good form, although he does not believe in such development as Szelenyi

practises. This texture is neither so attenuated as Weiss haus, nor so rich as Szelenyi's. In use of materials, therefore, he also seems to combine the resources of the other two composers; yet his music betrays an unusual and piquant personality.

Were I able to describe his musical personality I should have solved a problem of musical criticism. Not one of us but recognizes Chopin after the first few notes, yet how would we describe him so that his work could be recognized on first hearing by one unfamiliar with music?

To sum up concerning the three Hungarians, they are distinct from each other by widely differing personalities yet are related in expressing a similar national feeling. Also they have all come to the important realization that musical appreciation has developed so far that it is unnecessarily narrow to confine interest to any one sort of harmonies. The modern who refuses to consider music seriously unless it contains only dissonance is as prejudiced as the conservative who still confuses dissonance with ugliness.

A number of excellent composers such as Krenek, Alban Berg, etc., attempt to write music in which concord, discord and dissonance are each used with freedom; but find it a most difficult problem to prevent such music from sounding like a hodge-podge of a bit of this and a bit of that thrown aimlessly together, with an entire lack of continuity. Kadosa, Szelenyi and Weiss haus all three handle every possible variety of harmony which suits their purpose, without respect to whether it is concord or discord; yet their music without exception has continuity, and an evident unity of plan.

It is my prediction that this group, which numbers others besides those mentioned here, will be heard from more and more frequently, and give great pleasure to those interested in delving into new and individual music.

Barbara Lull Heard in Texas Recitals

Barbara Lull, American violinist, recently appeared in two successful concerts in Houston and Beaumont, Tex. Miss Lull will leave for Europe early in June and return in October, after giving concerts in several European cities. In October, she will start her American concert tour, which is being booked by her manager, Annie Friedberg.

Junior Club Is Organized in Long Beach

LONG BEACH, CAL., May 28.—Ethel Willard Putnam, organizer of junior clubs for the California Federation of Music Clubs, organized a junior branch of the Woman's Music Club, May 14, with forty students enrolling.

A. M. G.

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Russian Music Festival Planned for Leningrad

THE first all-Russian Music Festival of the workers' organizations is being planned for this spring in Leningrad, according to reports from European sources. It is expected that the participants will include 4000 singers, a balalaika orchestra of about 1800, a brass band of 1500, and a mandolin orchestra of 300 men.

PITTSBURGH OPERA IS WELL CONTINUED

Schumann Heink Once More Awakens Response with Beautiful Art

By Wm. E. Benswanger

PITTSBURGH, May 28.—The Duquesne Opera Company opened a second successful week of light opera at Duquesne Garden on May 24 with a fine production of Kalman's "Sari." Leading rôles were assumed by Hollis Devany, tenor; W. Clay Inman, baritone, and Ethel Clark, soprano. Zoe Fulton, contralto, also appeared to advantage. A large audience attended and thoroughly enjoyed the performance.

Ernestine Schumann Heink was presented in recital in Syria Mosque on May 20. The great artist renewed the impressions she has created here year after year, and was greeted with profuse applause. Edward Collins, composer-pianist, assisted with two groups of piano solos. Mrs. Josefina Hartman Vollmer played the accompaniments. May Beegle was the local manager.

The Musicians' Club held its May meeting at the Ruskin on May 26. After the business meeting, the Club was entertained by Jeanette Harris, Rumanian soprano, who sang folk-songs of her country.

James Philip Johnston gave an organ recital in the East Liberty Presbyterian Church on May 17. Mr. Johnston played a long and difficult program, culminating with Franck's Choral in B Minor. A large audience responded with enthusiasm. Anne Woesthoff, contralto, assisted in a well-presented list.

On May 25, Mate Culio Dragoni, operatic baritone, gave a program in Northside Carnegie Hall. Mr. Dragoni is a Jugoslav singer and offered some Slavic numbers, interspersed with operatic excerpts.

Max Shapiro, violinist, presented six of his pupils in recital in Carnegie Lecture Hall on May 22.

Agnes Guckelberg, pianist, and Mildred Weaver, soprano, appeared in recital in the P. M. I. Hall on May 23. Dallmeyer Russell was at the piano. Both artists were well received.

The Pittsburgh Musical Institute has presented a number of students' recitals, all of which have been attended by large audiences.

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"Top-Down" Philanthropic Policy Is Deplored

Alexander Bloch Would Draw Attention of Music Patrons to "Inflexibility" of Public School Standardization in Relation to Talented Children—Where Teachers Are Needed

TREMENDOUS effort and energy are expended every year," says Alexander Bloch, "in boosting and helping music in America." But he labels this "a top-down policy."

In New York alone there are many institutions spending fortunes with a view to improving music conditions. Scores of New York's wealthy folk are likewise individually participating with their valuable financial patronage. Uncounted prizes are offered for competition—piano solos, violin solos, vocal solos, glee club concerts, chamber music and orchestra concerts, and almost as many scholarships are awarded to cover tuition in part and in toto to good and bad conservatories. But they are competitive, presuming a certain amount of proficiency.

"What of those on the 'bottom' of the musical scale?" asks Mr. Bloch. "What of the primary school youngsters in the public schools of the larger cities? Among these children there are many who are musically talented, in whom music actually seems inbred. Their inclination lies in the direction, let us say, of the violin. Such is their desire to play, and to know how to play, even at this early age, that in them their families see the possibilities of a professional career.

A Typical Problem

"The violin instructor consulted finds the child interested enough, perhaps suf-



Mr. and Mrs. Alexander Bloch, With a Group of Pupils, Photographed at Their Summer Home in the Berkshires

ficiently talented, to make it worthwhile to teach him. But then comes the hitch! When the question of appointments is discussed, little Tom, who lives an hour and a half's subway ride away, can come any time on Saturday, but during the week only after five.

"Oh, no! the teacher will not let Tom off at two o'clock for his violin lesson, it is discovered. And when the principal condescends to give audition, he rules the request out of order. It is against the policies of the school. Every child must have a certain number of hours in school every day. He must have his arithmetic, his geography, history, drawing, gymnasium, shopwork. He must have his hour or so of assembly and all that goes with it."

As Mr. Bloch points out, there are some in authority who do set the law aside and concede. He speaks specifically of one of his own pupils who had some similar difficulties in time arrangements. The principal of the school very graciously made exceptions in the particular instance.

The child, Mr. Bloch was quick to concede, must have his schooling, for what is a musician without sufficient background to uphold his art? He frequently develops into a technician rather than an artist. He fails to inspire. But if he is to progress musically, he must also have his time for practice. To accomplish everything under the present standardized inelastic system, he is crowded. And the result? He frequent-

ly leaves school before he finishes high school.

Elasticity Wanted

"Why can't some of the philanthropic energy be expended in correcting this phase of the situation?" Mr. Bloch asks.

"Why can't the relative importance of subjects compulsory at school in relation to music lessons be brought to bear on school teachers and principals? Why can't energy be spent in making the standardization of the school systems at least sufficiently elastic to take care of unusual cases? The situation does not exist among the wealthy in private schools. Why can't the individual be taken into consideration in unusual cases in public schools?"

Another situation, equally considered by Mr. Bloch in this "top-down" interest, is the lack of first class teachers in smaller centers. With insufficient compensation awaiting them, first class teachers will not go to distant suburbs to teach. Less than two hours out from New York in the small communities, the leading music professor in town can earn little more than three dollars a lesson. The average fee he can hope to get is about one dollar and a half. Even in Brooklyn and New Jersey suburbs, fifty-cent peddlers of music still exist.

To remedy the situation, Mr. Bloch urges that schools in small centers be subsidized and first rate teachers guaranteed a fair income as an inducement to teach.

Mr. and Mrs. Bloch will leave for Hillsdale in the Berkshires on June 6 to hold their usual summer master classes in violin and piano. Next fall they hope to give a recital again in Steinway Hall, New York. On returning from the Berkshires, Mr. Bloch will conduct a newly organized orchestra at the Education Alliance, made possible by a recent donation. A similar orchestra was in existence several years ago under Richard Hageman and Henry Hadley.

WILLIAM KNAPP.

GRAND FORKS, N. D.—The fourth annual North Dakota State Band Association Tournament will be held at Valley City on June 20 and 21. G. S.

OBERHOFFER

Guest Conductor with Los Angeles Philharmonic Orchestra

"CLOSE OF SYMPHONY SERIES OCCASIONS UNPRECEDENTED OVATIONS FOR OBERHOFFER FROM PUBLIC AND ORCHESTRA"

Ten Recalls for Oberhoffer Following Superlative Performances

"Unprecedented ovations marked the final evening . . . Ten recalls for Oberhoffer in the course of cordially tempestuous applause could be counted . . . The Orchestra has never played better nor more inspiring than under Mr. Oberhoffer."—Bruno David Usher in Los Angeles "Evening Express," April 22nd.

"From the mystic ecstasies (of Cesar Franck Symphony) to the glow of Liszt's second Hungarian Rhapsody Emil Oberhoffer held yesterday's Philharmonic audience under the spell which is so much of his eminently musical presentations as well as personal appearance."—Bruno David Usher in Los Angeles "Evening Express," April 4th.

Oberhoffer Is Acclaimed Genius

"At the very zenith of his physical powers and still unfolding the wings of his genius, Emil Oberhoffer conducted the regrettably last popular concert program of the Philharmonic Orchestra . . . The matinee was stormy from the phase of enthusiasm and at several epochal points in the offering the applause held up the performance. A big ovation brought the great director upon the stage for appreciation and there was a unanimity in the hope and belief that Oberhoffer will be signed up for next year, that was emphatically urgent."—Carl Bronson in Los Angeles "Herald," April 25th.

Oberhoffer Conducts—Receives Ovation

"A Los Angeles audience is not easily aroused to frenzied enthusiasm which expresses itself in calls and cheers, but this dramatic program brought repeatedly recalls for men and the Conductor. The Oberhoffer power lies in a vivid sense of drama. He visualizes compositions and performs them as would a great actor on the stage. His music becomes alive, expressive, easily comprehended and widely admired. A work like the Tchaikovsky Fourth Symphony, as played yesterday, becomes a series of dramatic events, colorful, humanly sympathetic, stirring and emotionally affective."—Isabel Morse Jones in "Los Angeles Times," April 25th.

Brahms Symphony Finds Unequalled Performance Under Oberhoffer

"Surpassing every previous performance of Brahms' Fourth Symphony, Emil Oberhoffer climaxed yesterday's rich Philharmonic Orchestra program to the echo of bravo calls. The grandiose and human qualities of this great work were embodied in an unusually poetic, forceful and yet flexible reading. The latter was of a lucidity to reveal the very inmost motion and emotion of this opus. The orchestra played with rare enthusiasm, so that leader and players were united in a creative state of ordered frenzy. The polyphonically so complex finale sounded clear, natural—cerebral not a moment. It blossomed in earnest and jubilant grace."—Bruno David Usher in Los Angeles "Evening Express," April 8th.

"At no time in its performances here has the Philharmonic Orchestra achieved such moments of greatness."—Pasadena "Star News," April 12th.

Oberhoffer Wields Master Baton

"From the moment when he received a rising ovation from the great audience, Emil Oberhoffer held his listeners spellbound. His eloquent leadership breathes into the orchestra's work a living humanness of interpretation that is the antipode of mechanical convention, the while its chiseled musicianship is of the highest quality. The sweetness, the majestic nobility of theme and the simple folk music singing, all flowed in a stream of pure music from the instruments of the 100 musicians under the inspiration of this famous conductor, who conducts altogether without score. One can readily understand even in the short time he has held the position of conductor of the Los Angeles Philharmonic Orchestra how this conductor has become a favorite with all audiences of the coast who have heard his work. San Diego music lovers cherish the hope that when the opening concert for next winter season of Symphony is given, that Emil Oberhoffer will make his welcoming bow from the leader's stand."—Dorsey Kessler Bierman in San Diego "Union," April 16th.

Philharmonic Wins Record Ovation

"Audience concluded the program with a demonstration the like of which has not been seen in many seasons. It would be impossible for a Beethoven lover to pick a flaw in the perfect unfolding of the subjective pattern. To a man the orchestra gave a keen response and the reaction of the audience was magic." (Beethoven "Eroica").—Carl Bronson in Los Angeles "Evening Herald," April 23rd.

"Schubert's Unfinished Symphony found a bearing of finished' matureness grandly classic. Tchaikovsky Fourth—a reading surcharged with emotion. Tempi and dynamics took on most vivid proportions . . . realistic emotionalism was perhaps equalled only in his final item: LISZT'S 'Les Preludes.' While not forgetting the use of 'hairbrush,' he prefers broad, sweeping strokes . . . program ended with scenes of enthusiasm not unlike those of Thursday and Friday . . . greeted by fanfares from the orchestra."—Bruno David Usher in Los Angeles "Evening Express," April 25th.

Emil Oberhoffer

"Emil Oberhoffer bade Los Angeles good-bye early last week, following the most brilliant achievement of artistic effort in the history of the Philharmonic Orchestra during his short conductorship of this splendid organization. That the musical public of this city was alive to the great artistic worth of the conductor and responsive to the fine personality of the man was unmistakably manifest in the increased attendance at the concerts, the marked and spontaneous expressions of appreciation of the orchestra's playing and such demonstrations of esteem as exemplified in the ovations of Thursday night and Sunday afternoon, as never before had been accorded any orchestra conductor in this city. Should Mr. Oberhoffer not return to direct the Philharmonic, his short conductorship of this orchestra, just past, will stand out in the memory as something of rare delight, and his return would make one anticipate equal delights to follow."—Francis W. Gates in "Pacific Coast Musician," May 7th.



Photo by Muriel

Guest Conductor
San Francisco Summer Symphony Society, June, 1927.
St. Louis Symphony Orchestra, November, 1927.

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New Books Throw Fresh Light on Familiar Topics

Liszt, Wagner and Others Figure in Pages Which Make Absorbing Reading—What and How the Soldiers Sang Is Entertainingly Told—History and Its Significance Forms Basis of Critical Review



LIKE a journey into a land lying at the back of the Beyond, is William Wallace's "Liszt, Wagner and the Princess" (E. P. Dutton & Company, New York), a land where everything is otherwise. Three incredible personalities, together with lesser ones vibrating and whirring and buzzing around them like so many gadflies, are found in a time which, less than a century old, seems more remote than the Trojan War to our matter-of-fact generation.

Mr. Wallace is well able to write of these tragic-comedians both from the literary and musical point of view as he has numerous works of both biographical and musical character already to his credit, so that in the mind of the reader is reflected the sincerity which he brought to his task in the achieving of it.

It is difficult for us in this day and age to turn our minds back to the era of Liszt and Carolyne Sayn-Wittgenstein and Richard Wagner. These passionate love-affairs and romantic friendships, these red-hot hatreds, these sneaking exploitations of one's friends for personal gain seem almost to smack of the tales of Mme. d'Aulnoy, of Laboulaye, of Grimm. Yet incontrovertible documentary evidence proves them to be true, and one, at least, of the subsidiary characters of the slightly ridiculous drama is still alive in the nonagenarian Cosima Liszt-Von Bülow-Wagner, though it is highly improbable that the world will get any more of the truth of the matter from her, now or later, than it has obtained in the past.

Mr. Wallace is obviously somewhat biased in Liszt's favor, though he does not at any time let his feeling stand in the way of his biographical sense, nor does he attempt to gloss over the silly showiness that Liszt exhibited on more than one occasion. Neither does he seek to excuse Liszt's looseness in the matter of his female friends. He does, however, take pleasure in exposing the numerous people who used Liszt for their own ends and who treated him with a severity which he did not honestly deserve. Joachim, for instance, and the Schumanns, Clara and Robert, and the lightweight Mendelssohn whose life-journey was as easy as one of his own tinkly songs without words.

Incidents from Background

The D'Agoult episode is not gone into with much detail and one feature of it is given a somewhat different aspect. There seems little reason to doubt that Liszt did not seek the affair with the sultry, over-temperamental Marie. Indeed, he is known to have consulted more than one friend as to how would be the best way of fighting shy of a liaison that did not, in prospect at least, smile upon him. Marie d'Agoult marked him down and have him she would—and did, and, as has been said elsewhere of the same affair, the wonder is how he put up with her at all. However, he has had his revenge, if somewhat tardily, in the fact that now, even in memory, she exists at all only because she was Liszt's mistress and the mother of his three children. There are other things, too, that are described tersely merely as a background for the main issues of the book, such as the Lola Montez episode, the pother over the Beethoven Monument in Bonn, and sundry concert tours with their joys and sorrows.

One of these, in 1847, the Princess Sayn-Wittgenstein burst upon his view in Kieff. She paid 100 rubles for a ticket to a charity concert at which Liszt appeared. His curiosity naturally stimulated, he sent his secretary, Belloni, to her with the request for permission to call. As she was stopping at a hotel this was refused, though why, in view of what followed, it is difficult to

understand. Shortly after, however, Carolyne heard some of Liszt's religious music in church and was so profoundly moved that he was invited to visit her at her estate, Woronince, between Kieff and Odessa. That was the beginning.

Mr. Wallace's picture of Carolyne Sayn-Wittgenstein is far from a flattering one and differs widely from that drawn by Guy de Pourtalès in his recent book, "Franz Liszt" reviewed in MUSICAL AMERICA'S columns last October. Mr. de Pourtalès drew Carolyne as a fine influence, a foil to the flibbertigibbet

between them when she was not by to see for herself. Her exaction of a daily bulletin from Liszt is almost unbelievable and makes one wonder what manner of man he was to submit to such thralldom.

A Great Person

Liszt stalks through the volume as a great person, a man of generosity, of ideals and, apparently, a practiser of the Golden Rule. As so often happens to persons of this sort, he suffered because of his large-heartedness.

The more one reads of Liszt, the more beautiful does his personality seem. His failings were those of one in whom the spirit was more than willing but the flesh over-strong.

The marriage fiasco between Liszt and Carolyne is described in detail and in detail is given the latter's mode of life in Rome. Again one's credulity is

wishes as regard to his funeral were disregarded. An abbé of the Church of Rome, he was not even given the Extreme Unction. Only his request that he be buried where he died was observed. It might have been difficult to get Liszt's body out of Bayreuth without disturbing the merrymaking, so Hungary, which ever claimed him, was denied the pleasure of paying last honors which she was willing and anxious to pay this son of hers.

The book reads delightfully. There is an occasional lack of continuity here and there, and once or twice the story seems to zig in this direction and zag in that without any particular reason. Nevertheless, it is an agreeable and informing work and is highly recommended to all who are interested not only in the persons described but also in what goes on in that strange region described by a Spanish writer as "the dark zone of the human soul."

JOHN ALAN HAUGHTON.

"Singing Soldiers"

"Singing Soldiers" (Charles Scribner's Sons, New York) by John J. Niles, First Lieutenant in the Aviation Corps of the A. E. F., is of double interest. Any man who had the privilege of serving in the A. E. F. will derive much delight from it as a narrative and will find much there that will recall experiences of his own. Ten years of time have great power in lessening the unpleasant features of anything and throwing delightful ones into relief, else life would be unlivable, hence, the occasional grim passages in the book do not seem so terrible as they probably were at the moment of happening. Mr. Niles' narrative is disconnected but in that very quality lies much of its charm. On the musical side, one may hazard that he is a musician of parts as he plays the score of Debussy's "Enfant Prodigue," when not taking down Negro melodies from the lips of singers. Only a person with real musicianship plus a sense of humor could have gathered the somewhat motley collection that he has brought together in his book.

Mr. Niles comments upon the fact that the white soldiers did most of their singing in vaudeville songs and things of this sort, while the Negro made his songs up on the spur of the moment. He also adds that many of the verses were "deliciously obscene." In dealing with some of these Rabelaisian ditties, Mr. Niles kicks over the traces, now and then, and does not mince matters in using some old Anglo-Saxon terms that decorated the speech of practically every soldier in the A. E. F. and were as much a part of his equipment as his spiral puttees.

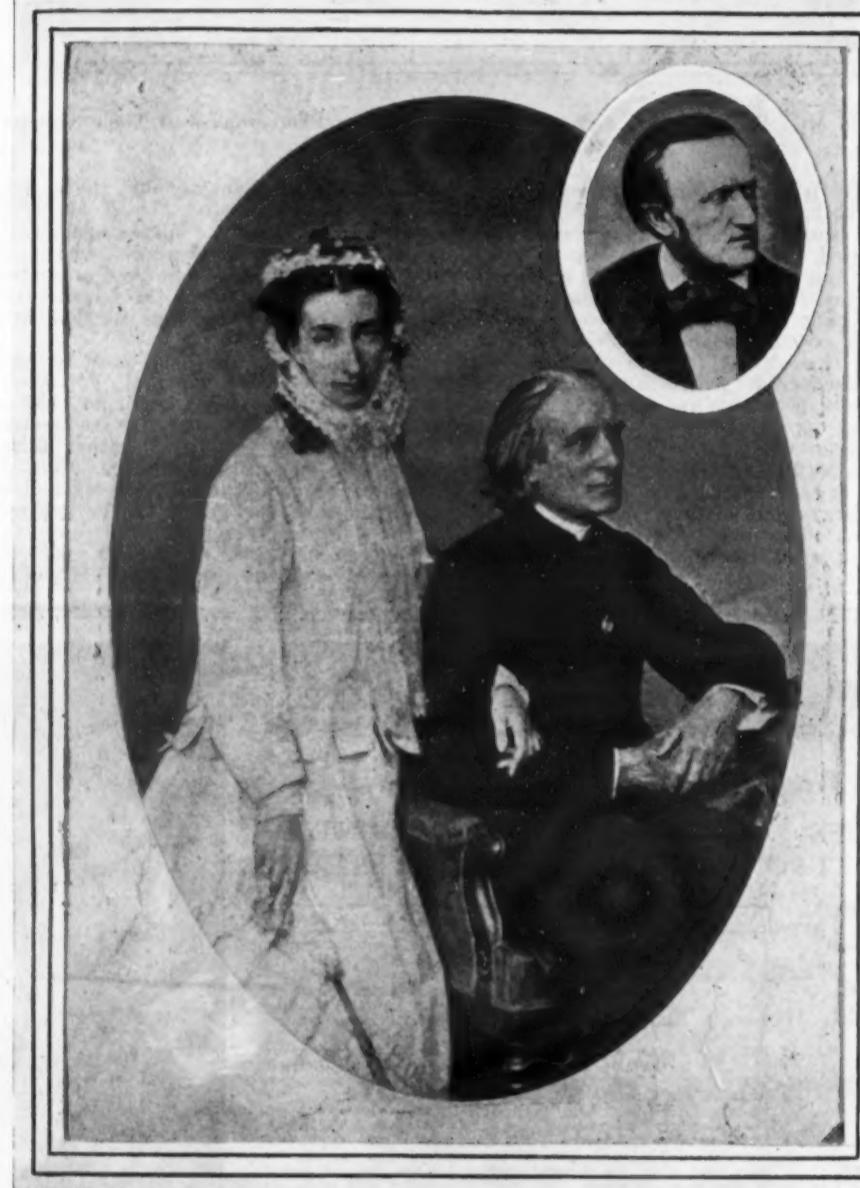
Coming from "Kaintucky" the writer knows the Negro in his proper sphere and draws him without prejudice and without sloppy sentimentality. Most of the many songs given in musical notation in the book, are original, though a few of them, the reviewer knew already. All are interesting.

Persons interested in Negro music apart from the dozen or so of spirituals that have been sung threadbare in the past decade, are recommended to get "Singing Soldiers." Others who are interested in a breezy, atmospheric tale of soldiering quite apart from the

[Continued on page 35]

Symphony Plays at Wedding in London

LONDON, May 28.—A leading symphony orchestra played the bridal music at the recent marriage at St. Margaret's, Westminster, of Marcella Duggan, one of England's wealthiest heiresses and daughter of the Marchioness Curzon, to Edward Rice, a barrister. While the congregation was assembling the London Symphony, under Sir Thomas Beecham, occupying several pews near the font, played Bach's Prelude and Fugue in E Flat Major. At the end of the service they played the Wedding March from "Lohengrin." Among the notables at the ceremony were King Manuel and Queen Augusta Victoria, and numerous diplomatic figures.



In the Picture Is Franz Liszt With Cosima Wagner. The Inset Is of Richard Wagner. Both Photographs Were Taken in the Eighteen-Sixties

Marie d'Agoult. In the present volume we find her a masterful female with many of the characteristics of her contemporary, George Sand, who was one of the players on the side-lines of the Liszt Drama, a woman who aspired to be a great writer on religious questions—witness alone her appalling twenty-four volume work entitled "The Interior Causes of the Exterior Weaknesses of the Church"—as well as a great inspiration to Liszt in his capacity of composer.

If anyone ever did read Carolyne's "Causes" certainly no one does now and Liszt's standing as a composer ebbs from year to year. Hence, Carolyne seems scarcely to have fulfilled the destiny that loomed so large for her in her own mind.

But, as the third leg of the Liszt-Wagner-Wittgenstein triangle she almost absorbs the latter part of the book. Her detestation of Wagner and her jealousy of him are almost epic in their intensity. That she saw through Wagner's oft-expressed affection for Liszt is everywhere evident and she was not over-nice in her methods of gaining information as to how things were going

strained to the breaking point when told of a woman who lived in an apartment where air and sunlight never penetrated and before entering which, all guests, even Liszt, were compelled to stand for ten minutes in an ante-room lest they bring in any suggestion of outside atmosphere! A picture of the Princess, taken in Rome, is one of the illustrations in the book. It shows her sitting on a Victorian sofa, with a dying-duck-in-a-thunderstorm expression, her head enveloped in what used to be known as a "nubia," with a single flower of some kind and a crucifix in the background. It is a portrait too ridiculous for tears!

How Liszt finally rid himself, partially at least, of this incubus, and went over to the enemy camp in Bayreuth, is Mr. Wallace's story. The shabby treatment he received from Cosima, and his lonely, neglected last hours are told of in detail. The altercation over his burial is omitted. The play closes with the sad corpse hurried out of lodgings into the hallway of Wahnfried lest the Wagner Festival, which he had done so much to promote, might be less festive and, possibly, less profitable. His

Preparing Players to Play in Orchestras

Eighteen Graduates of American Orchestral Society Are Placed with Leading Symphonic Organizations—Seventy-four Rehearsals Held in Past Year

SEVENTY-FOUR rehearsals and nine concerts were held in the past season by the American Orchestral Society under the guidance of Chalmers Clifton, who has directed the musical activities of this organization for the last five years. An average student attendance of eighty-seven was sustained.

Although this average is larger than that of previous seasons, it is not, however, considered the surest proof of the real advancement in the musical standards of the Society. This is more conclusively shown by the fact that during this past season forty-eight of the standard symphonic compositions were rehearsed and many of these played at the concerts, as compared with thirty, five years ago.

Twenty-six students were graduated from the Society this season. Eighteen have been placed in positions in the following orchestras: Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, St. Louis Symphony and the Roxy Theater Orchestra.

During the past season 210 theory classes were held under the direction of Franklin Robinson. These classes are given as part of the course of study, and are free to students enrolled in the training orchestra. They are also open

to outside students on the payment of a small fee.

Six concerts have been arranged for next season in Mecca Hall on the following Monday afternoons: Nov. 21, Dec. 19, Jan. 30, Feb. 27, March 26, April 30. Admission is to be free by invitation, issued to persons communicating with the Society either by telephone or by letter.

The sixth season of the post-graduate work of the Society, which has just closed, is reported to have been in all respects the most successful in its history.

One hundred and twenty-seven students have been prepared and graduated during these six years, most of whom occupy positions in symphonic orchestras throughout the country.

During the five years of Mr. Clifton's incumbency, forty-five young American-taught artists have appeared as soloists with the orchestra at its concerts.

Symphonic works studied and played are listed as follows: in 1922-23, thirty; 1923-24, thirty-five; 1924-25, thirty-eight; 1925-26, fifty; 1926-27, forty-eight. Symphonic works studied in one season are not duplicated the succeeding year. The repertoire of the third year often includes music that has been studied the two previous years. During the last five years the training orchestra has also rehearsed and played at concerts twenty-two compositions by American composers.

The work of preparing American conductors has been carried on by the musical director with pronounced success. Each year applicants are subjected to an increasingly higher entrance test. An average of fifteen students has been working with Mr. Clifton each season.

During the past five years the Society has given sixty-one free concerts in the high school auditoriums, Cooper Union Auditorium and in the concert halls of New York.

PONTIAC, MICH.—Elizabeth Thorpe, director of the Pontiac Institute Conservatory, presented her pupil, Lona Plumley in a graduation piano recital, assisted by Grace Graley, soprano, on May 16, in Central Methodist Church.



Chalmers Clifton

Strauss Writing New Ballet for Budapest Theater

VIENNA, May 15.—Richard Strauss is at work on a new ballet. It is planned for a first production in a Budapest theater. The scenario of the work is by Heinrich Kröller, the principal ballet master of the Vienna State Opera. The nature of the story has not been revealed.

"ELIJAH" IN CAROLINA

Charlotte Choral Society Gives Oratorio With Werrenrath as Soloist

CHARLOTTE, N. C., May 28.—Mendelssohn's "Elijah" was well sung by the Charlotte Choral Society in the City Auditorium before a large audience on the evening of May 24. Coral Hayner Baker conducted. The chorus of seventy did especially good work in "Thanks Be to God."

Among the soloists, honors were won by Reinald Werrenrath, singing the title rôle. He was particularly successful in the aria "It is enough." The beauty of his voice was also well shown in "Lord God of Abraham." Charles Troxell, tenor of Greensboro, N. C., was well received. He was at his best in the aria, "If with all your hearts." Mary Sims Sloan, of Charlotte, sang the soprano solos. The contralto part was given to Mary Oats Pharr, also of Charlotte. Both these singers pleased the audience.

The orchestral accompaniment was by a ten-piece organization, with Don Richardson as concertmaster.

D. G. SPENCER.

Henry Levine Reviews Only for "Musical America"

BOSTON, May 28.—Henry Levine, MUSICAL AMERICA'S Boston correspondent, does not review musical performances for any other newspaper. During the season a writer whose initials are also "H. L." has been reviewing musical events for a newspaper in this city.

W. J. P.

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PARSONS CONSERVATORY WILL GRADUATE ELEVEN

Examination Recitals Bring College Music Activities in Fairfield to Season's Close

FAIRFIELD, IOWA, May 28.—Eleven pupils are to graduate this June from the Parsons College Conservatory, which Dr. Austin Abernathy directs—four receiving the music bachelor degree, six completing the three-year public school music course, and one the bachelor of arts degree with a "major" in music.

Graduation recitals are bringing to a close the season's music activities at the College, which had included the annual spring tours of both glee clubs through some of the larger cities in the Middle West.

Lucile Boyd, soprano, gave her graduation recital on May 10 in the Conservatory Recital Hall. Opening the program with a group of songs by Caccini, Lotti, and Durante, Miss Boyd included on her list "Depuis le Jour" from "Louise," "Death and the Peasant" from Moussorgsky's cycle, "Songs and Dances of Death," an aria of Violetta from "La Traviata," "Drolleries from an Oriental Doll's House" by Crist, and songs by Arensky, Stravinsky, Thrane, Strauss, Wolf, Abernathy. Lucile Statler was the accompanist.

Margaret Anna Pogue, soprano, presented her graduation program in Barbhydt Chapel, on May 17. Opening with "Nymphs and Shepherds" by Purcell, she sang songs of Handel, Beethoven, Schumann, Wagner, Schubert, Moussorgsky, Tchaikovsky, Rubinstein, Rossini, Ardit, Bishop, Mana Zucca, Strickland and Curran. Lucile Statler was again the accompanist.

Dr. Austin Abernathy, baritone; Carol Abernathy, violinist; and Hadley Abernathy, pianist, appeared in recital recently. Their program included a Beethoven Song Cycle, Concerto No. 2 in D Minor by Wieniawski and Beethoven's "Moonlight Sonata." Lucile Boyd of the music department gave a talk on Beethoven.

A series of organ recitals is being presented each Monday afternoon by Mildred Stewart Keesey of the music faculty of the college.

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CHICKERING PIANO

Plans for Augmenting Council Mark Pennsylvania Organists' Convention

Dr. Samuel A. Wolf Is Re-elected President of Quaker State Branch of National Association at Harrisburg Meeting — Programs Include Presentation of Original Compositions—Recitals Are Admirable

HARRISBURG, PA., May 28.—The seventh annual convention of the Pennsylvania State Council of the National Association of Organists was held on Monday and Tuesday, May 23 and 24.

Dr. Samuel A. Wolf, who has served as president of the State organization for a number of years, and who was recently re-elected to the office, spoke of tentative plans for the enlargement of the Council by the enlistment of new chapters and new members.

The most popular event of the convention was the choral service on Tuesday afternoon in St. Stephen's Episcopal Church, given by the Solo Choir of Harrisburg, an organization of fifty which contains leading soloists in the city's churches. The choir was vested and sang Le Jeune's "Light of Lights" as a processional, and "Jerusalem the Golden," by the same writer, as a recessional. Other numbers were Mendelssohn's "Hear My Prayer," with Mrs. Thamzine M. Cox as soloist; "O Lord, Thou Art Our God," by Dickinson, with David E. Malick as soloist, and Gretchaninoff's eight-part "Praise the Lord, O My Soul," sung a cappella, with exactness of attack and marvelous beauty of tone and expression. John W. Wilson, baritone, sang "O God Have Mercy" from "St. Paul" by Mendelssohn.

Alfred C. Kuschwa led the chorus and

was at the organ. Frank A. McCarrell played the piano. John H. Duddy, Jr., Norristown, played the prelude; Joseph H. Bowman, Norristown, the postlude, and Mrs. W. R. Whitemarsh, the violin offertory.

The convention opened on Monday night with an address of welcome by the Rev. J. Harold Thomson, assistant pastor of Pine Street Presbyterian Church. All the sessions, with the exception of the choral service, were held in this church.

The recital was given by members of the Harrisburg Chapter. Violette E. Cassel, president of Harrisburg Chapter, and organist and musical director of the Camp Curtain Memorial Methodist Church; Mrs. John R. Henry, Fifth Street Methodist Church; Carrie Harvie Dwyer, Market Square Presbyterian; Frank A. McCarrell, Pine Street Presbyterian; William E. Bretz, Zion Lutheran; Clarence E. Heckler, Christ Lutheran, and Alfred C. Kuschwa, St. Stephens' Episcopal Church.

Special List Played

For the Tuesday morning session, a program was given of original compositions by Frederick Stanley Smith of Beaver College, Jenkintown, Pa., organist and choirmaster of the Carmel Presbyterian Church, Edge Hill; and William T. Timmings, organist of St. Paul's Church, Elkins Park; organist of St. Michael's Lutheran Church, Germantown; choirmaster of the Church of the Ascension, Germantown; and choirmaster of the Lutheran Church of the Advocate, Germantown.

Mr. Timmings' compositions were an Overture in G Minor, "Serenata," an extremely tuneful and colorful, "Badinage," a triumphant "Paeon," a brilliant "Grand Choeur in E Minor," "Curfew" Melody and Toccata.

Mr. Smith played his organ Sonata, in four movements, an ambitious and beau-

Philadelphia Civic Opera to Appeal Funds Case

PHILADELPHIA, May 31.—An appeal will be taken to the Supreme Court by the Philadelphia Civic Opera Company from a decision recently rendered in the local courts, denying the power of the City Council to appropriate sums for its support. The case was brought by a local taxpayer to deny civic financial support to a number of Philadelphia cultural agencies. This resulted in a ruling that the city could not appropriate money for "the spread of musical culture." Announcement of the decision to appeal was made on May 22 by Mrs. Henry M. Tracy, president of the organization. She said that, even if the decision, which would cancel a \$25,000 appropriation from the City Council, is sustained, it "will not affect the continued operation of the opera company." The company has announced a program of fifteen works for next season. In addition to the projected American première of Richard Strauss' "Feuersnot" the company plans to give a first hearing in the United States to Gluck's "May Queen." The two novelties will occupy a double bill.

tiful composition; "Festival Prélude"; "Introspection" and an entrancing "Chanson Gracieuse."

William E. Zeuch of Boston gave a remarkable program on Tuesday night, closing the convention. A technic equal to every demand and a true sense of values and of tempo, registration, and balance marked Mr. Zeuch's playing.

Other recitalists were Lilian Carpenter of the Institute of Musical Art, New York, a young artist of rare ability; and Catherine Morgan of Norristown, whose playing was refreshingly unconventional yet musically.

Speakers at the convention were Siebert Losh of the Midmer-Losh Organ Company, who spoke of the organ tremulant, and Ernest Skinner of the Skinner Organ Company, whose subject was "Recent Achievement in the Art of Organ Building."

Social events were a reception on the opening night, with Violette E. Cassel, president of Harrisburg Chapter, and Dr. Wolf welcoming the guests; a luncheon on Tuesday, and a banquet Tuesday night, with State Senator Emerson L. Richards of New Jersey as the toastmaster.

Officers Elected

Officers elected at the convention were as follows: first vice-president, Frank A. McCarrell, this city; second vice-president; Dr. Walter A. Heaton, Reading; secretary, William Z. Roy, Lancaster; treasurer, Charles E. Wisner, Lancaster; chairman, Alfred C. Kuschwa; executive committee, Henry S. Fry, Philadelphia; Dr. C. M. Heinroth, Pittsburgh; Mrs. W. P. Strauch, Pottsville; William Rees, Allentown; Charles W. Davis, Easton; Isabel P. Fuller, Bethlehem; Leroy E. Fontaine, Norristown; S. Wesley Sears, Philadelphia; Lila M. Davis, Easton; Charles M. Courboin, Scranton; Rollo F. Maitland, Philadelphia; Ernest H. Artz, Reading; George Benkert, Lancaster; Harriet Weigel Nicely, Williamsport; Dr. John M'E. Ward, Philadelphia; Richard M. Stockton, Lancaster; Paul C. Bailey, Pottsville; Violette E. Cassel; John H. Duddy, Jr., Norristown; Myron R. Moyer, Reading; William R. Lantz, Chambersburg.

MRS. WILBUR F. HARRIS.

Competitive Singing Held at City College

The second annual singing competition was held at the College of the City of New York on the evening of May 25. This event is sponsored annually by the *Campus*, undergraduate publication. The first award was won by the Deutscher Verein; second place by the Y. M. C. A., and third place by the Menorah group. Each received a silver cup.

MORRISTOWN, IND.—At the ninety-second annual reunion of the Diapason Singers, the yearly "Old Folks' Singing" was held. The singers were directed by Maud Cole of Morristown, and Mr. Handy of Rushville. H. E. H.

OPERA SERIES GIVES PLEASURE IN HAVANA

Orchestral Concerts Also Important Events in Cuban Center

By Nena Benitez

HAVANA, May 23.—This city is enjoying a short season of grand opera under the able management of Cav. Adolfo Bracale, who had been absent from Cuba for a number of years. He begins here a long tour which will take him and his company to Central and South America, in addition to Porto Rico.

The Bracale Opera Company made its débüt on May 7 in the National Theater. "Aida" was given with Hipolito Lazaro as Radames, and Leonora Corona, recently engaged for the next season at the Metropolitan Opera in New York, singing the title rôle. The part of Amneris was taken by the Spanish contralto, Aurora Buades. Guglielmo Soriano conducted.

Later operas have been "Tosca," with Mr. Lazaro, Miss Corona and Luigi Borgonovo; "Rigoletto," with Angeles Ottein as Gilda, and "Carmen." Miss Buades and Messrs. Lazaro and Borgonovo appeared in the Bizet work, and the rôle of Micaela was sung by the Cuban soprano, Luisa Maria Morales. This was her operatic débüt. "La Bohème" introduced Leonetta Baldacci, Bianca Gherardi, Guido Volpi and Luigi Dimitri.

The monthly concert of the Philharmonic Orchestra was given on May 8, in the National Theater. Pedro Sanjuan conducted, with his usual skill, an interesting program. A feature was the first performance in Cuba of Tchaikovsky's Sixth Symphony. Other works were the Overture to "Le Nozze de Figaro," "La Princesse Lointaine" by Cherepnin and the Overture to "Die Meistersinger."

Emilia Estivil, Cuban violinist, gave a recital on May 2, in the National. Her program was composed of works by Tchaikovsky, Pugnani-Kreisler, and Auer. The Havana Symphony, under the baton of Gonzalo Roig, assisted.

The same orchestra gave its usual concert in the National on May 15. The program opened with the "1812 Overture" by Tchaikovsky, and contained Sibelius' "Vale Triste," Grieg's "Death of Ase" and the Prelude to the Third Act of "Lohengrin." Benjamin Orbon was soloist, playing Liszt's "Hungarian Fantasy" for piano, with the orchestra, and Grieg's Concerto in A Minor.

Maria Rosa Cabrera-Kowalski appeared in a recital at the same theater on the afternoon of May 11, before a large audience. The Cuban contralto sang arias from "Samson et Dalila" and "La Gioconda" and songs by Schumann, Mozart, Brahms, Massenet and Wagner. Lecuona, Sanchez de Fuentes and Herrero, Cuban composers, and Tabuyo, Spanish, were represented by "Funeral," "Corazón," "Mis Quimeras" and "Mi pobre reja." Candido Herrero played the accompaniments. The artist was also ably assisted by the Philharmonic Orchestra, conducted by Mr. Sanjuan.

Diego Bonilla, Cuban violinist, gave a recital in the Sala Espadero on May 14. Music by Vivaldi, Mozart, Rimsky-Korsakoff, Kreisler, Paganini and Sarasate figured on his program.

PARK SERIES OPENED

Kaltenborn Symphony Heard By Throng on Mall, in First Naumburg Event

An audience of approximately 10,000 persons heard the Kaltenborn Symphony, under the direction of Franz Kaltenborn, in a popular program given in the Mall in Central Park on May 30.

The list, which was generously applauded, included the Finale of Dvorak's "New World" Symphony, Liszt's "Mazeppa" and the "Wine, Women and Song" Waltz of Strauss, as well as a Sousa March and patriotic numbers.

Three other concerts will follow in the series contributed annually by Walter W. and George W. Naumburg, whose father, Elkan Naumburg, donated the bandstand in which the orchestra appeared.

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Music's Banner Held High During Festive Week in Boston

Civic and New England Celebrations Surpass Previous Undertakings of This Order—School Organizations Are Prominent in Concerts of Exceptional Excellence—Program of Compositions by Bostonians Is Feature—Blind Musicians Are Deservedly Applauded—More Than 3000 Young People Participate in Band and Orchestral Performance, Which Is Conducted by John Philip Sousa—Prizes Are Awarded in Various Classes—People's Choral Union and Civic Symphony Are Heard in Admirable Achievement—Picturesque Element Enters into Final Day's Proceedings

BOSTON, May 28.—The Boston Civic and New England Music Festival, which began May 13 and ended May 22, was a success in every particular. It surpassed in excellence of performance, and in the general interest manifested, previous enterprises of the kind. The Festival opened in Jordan Hall on Saturday afternoon with high school glee clubs from Boston schools and from Quincy, Fitchburg, Chelsea, Arlington, Somerville, Hebron, Me., Fall River and Providence, R. I.

On the evening of May 14, the Civic Symphony Orchestra of ninety players, with a chorus of 100, conducted by Joseph Wagner, appeared before a capacity audience in Jordan Hall. Minot Beale was the soloist. The committee in charge of this event consisted of Frederick S. Converse, chairman; Warren Storey Smith, Mrs. William Arms Fisher and A. L. Rafter.

On May 15, in the evening, in the Dudley Street Baptist Church, Roxbury, the People's Choral Union, George Sawyer Dunham, conductor, sang Gounod's "St. Cecilia" Mass. James R. Houghton, baritone, and Abbie Conley Rice, contralto, were the soloists. A little later, in Jordan Hall, the MacDowell Club Chorus and music division of the Boston Public Library were heard in a program of works by contemporary Boston composers.

All-Boston Program

The MacDowell Club concert marked the first time an all-Boston program of contemporary composers was arranged. Further interest was given by the appearance of a number of the composers themselves. William Ellis Weston conducted the MacDowell Club Chorus, and Clement Lemon led the MacDowell Club Orchestra. The program opened with a group consisting of "The Smoke Rose Slowly," by F. S. Converse; two sonnets by Joseph F. Wagner, dedicated to Mr. Weston and the MacDowell Club Chorus, and "Convent Bells," by Benjamin Whelpley, given by the chorus with Elsie Winsor Bird, soprano; Mr. Whelpley at the organ; Ethel Harding Durant, accompanist, and Mr. Weston conducting.

Then followed numbers by Arthur Foote, Margaret Ruthven Lang, Mrs. H. H. A. Beach and Henry Gilbert, sung by Rodolphe Janson La Palme, with Raymond Sachse as accompanist. A sonata for piano and bass clarinet, composed by Edward Burlingame Hill, was played by Mrs. Langdon Frothingham and Paul Mimart. Other compos-

ers on the program were Mabel W. Daniels, Margaret Catherine Mason, Everett Titcomb, Edward Ballantine, John Adams Loud, Edith Noyes Greene, George W. Chadwick, William Arms Fisher, and Charles Fonteyn Manney. The last-named played the piano accompaniment to his own composition "A Birthday," for the MacDowell Club Chorus, to which it is dedicated.

Feature parts were given by Bernadette Giguere, clarinet; J. Langendoen, Celia Musciano and Edward Turner, cello; Bernice Fisher Butler, soprano; Katharyne Perkins Beale and Elizabeth Allen, harp; Alice McLaughlin, flute; Ethel Harding Durant, English horn; Olive Chapman, violin; Richard G. Appel, organ; William Arms Fisher, piano. The concert was arranged by Richard G. Appel, head of the music department of the Boston Public Library, and Elsie Winsor Bird, chairman of the MacDowell Club Chorus.

Soprano and Club Heard

Postponing her date for sailing in order to sing here during Music Week, Maria D'Aloisio was heard in the Jordan Marsh Company assembly hall on Tuesday afternoon, May 17. Signorina D'Aloisio comes from La Scala, Milan.



George Sawyer Dunham, Conductor of the People's Choral Union

Tuesday's concert included also the appearance of the Varsity Club, consisting of W. Clifton Johnson and Raymond Simmonds, tenors; A. Ralph Tailby, baritone; Robert Izensee, bass and Earl Weldner, pianist.

Musical programs were given by other department stores on this date. In the



John A. O'Shea, Supervisor of Music in Boston's Public Schools

evening the Boston Public School Junior Symphony, H. Dana Strothers, conductor, gave a delightful concert in Memorial High School Hall, Roxbury.

The annual music festival of the Boston Public Schools in Symphony Hall on the afternoon of May 18, under the direction of John A. O'Shea, music supervisor, was a red letter event in the week's proceedings. In the crowded hall were parents, friends and relatives of more than 2000 children who participated, as well as city and State dignitaries and persons prominent in musical circles. And this audience marveled at the vocal and instrumental success of the talented little folk of the city.

Little Girl Conducts

Charlotte Feldman, seven years old, second grade pupil of the Atherton School, Dorchester, can now lay claim to being the youngest orchestra conductor who has ever waved a baton in Symphony Hall. Little Miss Feldman won this honor on Wednesday afternoon, May 18, when she led the rhythmic orchestra, composed of more than seventy-five first and second grade pupils, which was a feature of the annual music festival of the Boston public schools.

And, although few present knew it, there were in the audience two granddaughters and a great-granddaughter of the author of "America." They were Anna Reed Smith and Anna Haven Smith of Center Street, Newton, granddaughters, and Elizabeth Marshall, great-granddaughter, also of Newton. At the conclusion of the program they were introduced to John A. O'Shea, director of the department of music in the

public schools of Boston, by Sally E. Lawrence of Chestnut Hill, whose guests they were.

The concert, which was under the direction of Mr. O'Shea, included a mixed chorus of 1800 school children, and orchestral and band groups. Its purpose, as explained by Mrs. William Arms Fisher, executive chairman of the Boston Civic Music Festival, who assisted, was to give citizens of Boston a chance to see, hear and know the "wonderful work" that is being accomplished by Mr. O'Shea's department.

Mrs. Alvin T. Fuller, wife of the Governor, brought the greetings of the Commonwealth. Mrs. Fuller, who was accompanied by Alvin T. Fuller, Jr., said: "The people of Massachusetts and the city of Boston are proud of your work under the able direction of Mr. O'Shea. I have been thrilled with the marvelous singing of this great chorus and the fine playing of the band and orchestras. I am already looking forward to next year's concert."

Civic Recognition

Capt. John J. Murphy, representing Mayor Nichols, complimented Mr. O'Shea, the teachers, directors and pupils of the Boston schools. Mr. O'Shea, on behalf of the committee in charge, then thanked Judge Cabot, chairman of the trustees of the Boston Symphony, for donating Symphony Hall free of charge for the occasion.

The demonstration of the rhythmic orchestra opened the program. Little Miss Feldman was introduced as the conductor by Mr. O'Shea. She then was lifted into a position above the piano, from where she led groups of children who played snare drums, cymbals, bells, tambourines, triangles and clappers and sticks in perfect rhythm, with a musical accompaniment from a reproducing machine.

Following this came the "War March of the Priests," which was played by the Boston Public School Junior Symphony of seventy-five pieces, with H. Dana Strothers as conductor. The Public School Symphony Band, of which Fortunato Sordillo is conductor, played a march, "Boston High School Cadets"; the Overture, "Mignonette"; and the march, "Our Director." This was followed by the first and fourth verses of "America," by the chorus and audience.

Next the Public School Symphony, conducted by Joseph F. Wagner, played "March Héroïque," after which the chorus sang four more numbers. Two more items by the Public School Symphony followed, then another number by the chorus, and the first and second verses of "The Star-Spangled Banner" by the chorus and audience.

Ida McCarthy O'Shea, pianist, and

[Continued on page 36]



AN ARTIST WITH A PERSONALITY THAT INSTANTLY WINS FAVOR
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PRESS NOTES

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California Eisteddfod Closes Season With Interest Mounting to High Point

More Than 20,000 Participate, with 5000 Taking Part in Finals—Los Angeles Is Meeting Place for Concluding Events—Far-reaching Effects Lead to Movement with Maintenance Fund as Its Goal

LOS ANGELES, May 28.—The California Eisteddfod Association brought to a close its third season last week with a series of final contests held in the Gamut Club. From a small beginning four years ago in the Ventura district, the movement has spread throughout the entire area of Southern California, which has been conveniently divided into nine districts.

This season has witnessed a marked *crescendo* in interest and has seen the participation of more than 20,000 persons, with some 5000 taking part in the finals. The development of the movement, which has proceeded with little financial assistance and no blare of trumpets, has been so marked and the results so far-reaching, that a plan is already under way for raising a \$50,000 fund to maintain and develop the organization for the next five-year period. James G. Warren, business man and music patron, president of the Association, has now been the largest single contributor.

The wide-spread interest has more than justified the sponsors in founding an altruistic enterprise. The sole purpose of the undertaking is to promote a love of art in all its branches, and to afford those seeking to express themselves through their chosen medium, an opportunity to present their work for comparison and constructive criticism. Laura S. Letts, on whose shoulders

the bulk of the detail work has fallen, states that one of the most gratifying features is the increasingly high standard which participants are achieving. The original mark of eighty-five per cent, set as the lowest mark which a winner might receive, is now often exceeded by a half-dozen or more contestants, with the winners frequently receiving ninety-five per cent or more. The greatest enthusiasm, as well as the most positive results, according to Mrs. Letts, have been obtained in the group contests. These have included dancing, choral and orchestral group work from various elementary and high schools. Through competitive aspects, a decided improvement in performance and great growth in interest has been seen.

Fosters Love of Art

The various districts, among which the prizes were distributed are Harbor District, headquarters in San Pedro; Long Beach, Los Angeles, Orange County, Orange; Pomona, San Gorgonio, Redlands; Santa Monica, Ventura County, Oxnard, and Glendale. The contests have enlisted the service of representative musicians, many of whom have served in the same capacity year after year. These have been loudest in acclaim of the value which the Eisteddfod movement has been to the community. They say it has been fostering a deeper and more sincere appreciation of the arts.

The plan for obtaining the \$50,000 fund with which to finance the work for the next five years, is being carried forward through Kiwanis clubs in various centers. Each club has undertaken the responsibility for a certain quota, which it is expected to raise in its community. The amateur nature of the movement is considered one of its greatest attributes, in that it inspires a real love of music, with an emphasis on cultural aspects rather than on professional work. With adequate funds in the hands of the committee, it is expected that a great advance will be made in the immediate future. Instead of permitting the move-



James G. Warren, a Leading Spirit in the Growth of the California Eisteddfod Association

ment to drift and grow of its own accord, a field secretary will be sent into the various communities, organizing the musical resources so that the greatest possible results will be obtained.

The association owes much of its success to the interest and enthusiastic leadership of Mr. Warren, whose love for and interest in music are deep and sincere. Mr. Warren, who is the father of Elinor Remick Warren, is also one of the chief supports of the Orpheus Club and contributes generously to other musical and cultural movements.

HAL DAVIDSON CRAIN.

Festivals at Willow Grove Begin With Choral Program

[Continued from page 1]

"The Floral Dance" by Moss, Ronald's "Prelude," Allitsen's "Lute Player." He was compelled to give several encores. William Ringele, tenor, with a voice of reassuring scope and pleasing quality, was the other soloist, offering Becker's "Springtime," Bartlett's "Dream" and other numbers. Both soloists belong to the Männerchor. H. T. CRAVEN.

NEW HAVEN, CONN.—A New Haven musician, W. Frank Chatterton, has accepted the post of organist and musical director of the Second Congregational Church of Greenwich.

W. E. C.

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DANCERS DELIGHT IN RECITAL OF VARIETY

Johansson and Cartier Are Performers in Guild Theater

Ronny Johansson and Jacques Cartier, dancers, edified a large audience in the Guild Theater on the evening of May 29, in a long list of terpsichorean frolics, to piano accompaniments by Louis Horst for Miss Johansson and Marcella Geon for Mr. Cartier.

Both of these artists displayed highly developed technic as well as imagination somewhat subtle—occasionally too subtle—in all they did. To one of the audience at least, they were both more interesting when they *danced*. The question of how far that vague thing called "interpretative dancing" may be carried without overstepping the narrow line between the interesting and the boring or the silly, varies as X, as geometers say. The province of dancers is to dance, and when these two delightful young people confined themselves to that, they were delightful beyond expressing. The discerning will gather that in "interpretations" the reviewer found them less so.

Mr. Cartier, besides possessing a beautiful and symmetrically developed body, which was exhibited almost in a state of *purus naturalibus*, has a fine artistic eye for color and costume. His trappings, when he wore any, were cleverly conceived and well carried out. Nevertheless, it was in his dancing of "The Georgia Campmeeting," a glorified cakewalk, that he was most interesting. The program was too long to be described in detail, but his "Legend of the Snow God," an American Indian bit, was of exquisite beauty. "A Japanese Actor," too, was splendidly done.

Miss Johansson is so light on her feet that one suspects her of having no specific gravity at all. Exception might have been taken to some of her work, but her sense of rhythm was exact and her personality attractive, so that most of what she did scored a hit. Altogether it was a delightful evening. J. A. H.

Eunice Howard Repeats New York Program in Dayton

DAYTON, OHIO, May 28.—Returning from her recent New York Steinway Hall concert, Eunice Howard, daughter of Mr. and Mrs. Maxwell Howard of Dayton, repeated the program at the Engineers' Club on May 19. The Theme and Variations of Paderewski was the opening number, followed by the "Pastoral" Sonata of Beethoven. After a Chopin group and Daniel Gregory Mason's "At Sunset" and "Night Wind," came "La Soirée dans Grenada" by Debussy, interpreted with a sympathetic mood and appreciation. Other numbers were Stojowski's "Valse Humoresque," Albeniz's "Sequidilla," "The Crap Shooters of Eastwood Lane," and Saint-Saëns "Allegro Apassionata." Ibert's "Little White Donkey" served as an encore. H. E. H.

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By H. T. Craven

PHILADELPHIA, May 28.—Although no definite announcement has been made concerning the identity of the guest conductors who will pilot the Philadelphia Orchestra next season during Leopold Stokowski's absence, the annual meeting of the Philadelphia Orchestra Association, held in the Bellevue-Stratford, on May 24, revealed the following statement in the directors' report: "All concerts will be directed by eminent conductors and the same standard will be maintained as in the past. Announcement of the conductors selected will be made in the near future."

It was also revealed that the income from the 101 concerts of the past season, and the income from the endowment fund, were sufficient to pay all expenses of the Association. The regular subscription season of Friday afternoon and Saturday evening performances, beginning in October, will consist of twenty-nine pairs of concerts. Notwithstanding Mr. Stokowski's temporary retirement, the advance subscriptions for next season are fully equal to those of last year at an equivalent date. No change will be made in the orchestra's out-of-town schedule next season, except that there will be no Western tour.

It was announced at the meeting that few changes will take place in the personnel of the orchestra next season, "most of these having been due to resignation." The make-up of the orchestra for the musical year is now virtually settled.

The terms of one-third of the membership of the directorate expired with this meeting. The same directors, however, were elected for new terms. They were Alexander van Rensselaer, Mrs. L. Howard Weatherly, Joseph E. Widener, Miss Wister, Charlton Yarnall, Mrs. Harold E. Yarnall, Anne Thompson and G. Heide Norris. The directors re-elected the following officers of the Association: president, Alexander van Rensselaer; vice-president, William J. Turner; secretary, William Philip Barba; treasurer, Robert K. Cassatt; administration committee, Mr. Barba, Edward W. Bok, James Crosby Brown, Samuel S. Fels, Dr. Charles D. Hart, Effingham B. Morris, Mr. van Rensselaer and Mr. Turner.

Concerts Are Given in Ada

ADA, OHIO, May 28.—At the recent annual spring concert of the Ohio Northern University in the Lehr Auditorium, the Men's Glee Club under Mr. Ferrara gave a program including "The Invictus," "Sylvia," "The Winter Song," and "The Gypsy Love Song." Walter Grubb and Harry Pouston sang. A feature of the concert was the appearance of the University Band, under the direction of Michael Mazzula. The band has returned from a tour of the State, playing in Toledo, Lima, Mansfield, Perrysburg, Rossford, Norwalk, Cleveland, Toronto, and Canton. The Lima Elks' Club also figured on the program. The Girls' Glee Club under Aileen Kahle Mowen gave their annual spring concert in Lehr Auditorium on May 12. Soloists listed were Aldiss Freeman, Helen Artz, Ben Smith, and Mrs. Mowen.

H. E. H.

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CALIFORNIA recently called the members of the Elshuco Trio. From mid-March to mid-April the members of the New York organization travelled and played in the cities of the Far West and Northwest. As the photograph shows, they also found time to pick oranges in shady groves! The trip was made by way of the Canadian Rockies to Vancouver, then, skirting the Coast, the Elshuco members played in Bellingham, Seattle, Portland, Lewiston, Chico, Stockton, San Francisco, Oakland, Los Angeles, Riverside and Pasadena. They made the return trip Eastward into Colorado, stopping to view the Canyon, and thence back home. It is announced that the organization will give another series of four subscription concerts in New York next season. Owing to the passing of Aeolian Hall, these concerts will be given in the Auditorium of the United Engineering Societies, in West Thirty-ninth Street. The members of the Trio are William Kroll, Willem Willeke and Aurelio Giorni. Emma Jeannette Brazier manages the activities of the Trio.

PHILADELPHIA GIVES HOFMANN APPLAUSE

De Phillippe Special Artist at
Recital for Benefit
of Blind

By H. T. Craven

PHILADELPHIA, May 28.—Josef Hofmann thrilled his audience at the last of the seventeen recitals of the Curtis Institute season, given on May 26.

His well arranged program was admirably adapted to the display of his seasoned technic, poetic imagination, scholarship and musical taste. The first group of offerings included Handel's Variations in D Minor, Beethoven's Sonata "Pathétique" and the "Chorus of Dervishes" by Saint-Saëns. Chopin numbers were miracles of beauty and charm. Among them were the G Flat Impromptu, the C Sharp Minor Prelude, the A Flat Waltz and the Polonaise.

Other numbers included a spirited and colorful march by Prokofieff and two delightful numbers by Michael Dvorsky (*nom de plume* of Mr. Hofmann himself). These were entitled "East and West" and "Penguins." Mr. Hofmann also played Rubinstein's Barcarolle, with its brilliant right hand trills; the "Caprice Espagnole" of Moszkowski.

Dora de Phillippe, soprano of the Chicago Civic Opera, and formerly one of the *Cio-Cio Sans* in early productions of "Madama Butterfly," by the Savage organization, was the specially engaged soloist at the seventh annual concert for the Blind Relief Fund of Philadelphia,

given on Thursday evening, May 26, in the Academy of Music. Miss de Phillippe, a charming artist, sang four groups of songs in costume—Czechoslovakian, French, Spanish and English. She was also heard in American numbers. Her accompanist, Marion Carley, won favor with a short group of piano solos.

The blind Russian violinist, Abraham Haitowitsch played "Air de Lenski" by Tchaikovsky, a "Hungarian" Dance by Brahms and the "Faust" Fantaisie by Wieniawski with good tone.

BEETHOVEN MASS IS PHILADELPHIA EVENT

Performance Attracts Many
to Church on Morning
of Ascension

By W. R. Murphy

PHILADELPHIA, May 28.—The Beethoven centenary year was responsible for the first performance here in twenty-five years of the Mass in C, sung in full and with orchestral accompaniment.

Wesley Sears, organist and choirmaster of St. James Episcopal Church, has established, as almost a traditional custom, the offering of some important work on a large scale as a feature of the Ascension morning ceremonies. His well-trained choir of forty-two men and boys sings with tonal beauty, reverence of spirit and skilled musicianship. The choir was assisted by excellent soloists, including Mae Hotz, soprano; Veronica Sweigart, contralto; Walter Torr, tenor, and George Russell Strauss, baritone. Forty members of the Philadelphia Orchestra assisted. Despite the early hour and inclement weather, the church was crowded and a number stood during the services. In his Ascension Day institution, Mr. Sears has established, in ideals, spirit and attitude, something akin to the Bach Choir, though, of course, on a reduced scale.

The annual song recital by pupils under the auspices of Nicola Montani and Catherine Sherwood Montani drew an interested audience to the Musical Art Club on Saturday evening. A varied and well-presented program was greeted with much applause as number succeeded number. John Ambrogi, tenor, who is already making a career for himself, was heard in duly dramatic versions of "O. Paradiso" from "L'Africaine."

Considerable accent was placed on operatic material, which was given with facility and theatrical fervor. Belle O'Brien sang the Brindisi from "Lucrezia Borgia"; Marion McCoy gave the *Page's* Song from "Les Huguenots," and Dorothy Laden the Habanera from "Carmen." Angela Sweeney was heard in the "Mignon" Polonaise, and John P. Boland in the Serenade from "The Jewels of the Madonna." Mary Connolly and Viola Steinemann were heard advantageously in lieder and Mary E. Steedel in an excerpt from "Les Filles de Cadix" and Benedict's "The Wren."

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NEW YORK, JUNE 4, 1927

WORDS AND MUSIC

FROM time immemorial, words and music have been associated in song, and ever since the discussion of aesthetic problems began there has been debate over the artistic fitness of combining poetry and melody. On the one hand are those who maintain that to set a beautiful poem to music is to gild a lily; on the other are those who declare that music enhances the poignancy of emotion evoked by words, however beautiful the arrangement of those words may be. The argument has been protracted, and is not yet settled.

No definite conclusion of the controversy can be expected because each person's opinion is determined by temperamental responses. To one individual a lyric like Heine's "Du bist wie eine Blume" is so perfect in itself that any musical setting seems an impertinence; to another the effect of the poem is indefinitely heightened by the tonal investiture of Rubinstein, Schubert or Schumann. This difference of opinion cannot be reconciled, because the contention on each side is based not on logic but on feeling.

A similar schism has always divided composers into two camps; they cannot agree on the way in which words and music should be wedded. "The difficulty may be solved in two ways," writes Frederick Jacobi in the current issue of *Modern Music*. "One may bend the music to suit the will

of the words, or one may manipulate the words, flexible and defenseless, so that they will follow the outline of the music. The masters have approached the matter each according to his genius and according to the spirit of the age.

"Schubert's melodies are so beautiful that one is unconscious of his comparative neglect of the text. Debussy's musical declamation is so profoundly moving that one is indifferent to a lack of pure melodic interest. Palestrina gave precedence to the music. He has been followed by Handel, Mozart, Donizetti, Gounod . . . those who, in their attitude to art, have leaned toward the 'classic,' the objective. Monteverde, the first romanticist, thought primarily of adding to the poetic expressiveness of the words and invented a musical declamation which is a form of heightened, emotionalized speech. His followers include Gluck and Wagner.

"But the problem remains, incapable of theoretic solution. There is much to be said on both sides; the entire literature of vocal music might be used to prove one contention or the other. The writer, however, is inclined to hand the laurels to those who primarily favor the music, for the simple but tragic reason that in the large majority of performances—why deny it?—the words, after all, remain unintelligible.

"Since Wagner, the dethronement of the singer has gone on apace. We enjoy a new sensation as the voice of Stravinsky's lovely Rossignol reaches us, not from the stage, but from the orchestra pit. There is an intellectual satisfaction in the thought that in such-and-such new cantata the solo singers will not be visible to the audience, but will be seated obscurely beside the celli and the violas. Certain new pieces of chamber music will use the voice like any other instrument of the ensemble, as a subordinate part of the whole.

"It seems to the writer that, interesting and important as these experiments may be as reactions against excesses of the past, they are not steps in the right direction. The human voice has a way of demanding our full and almost exclusive attention. It shall and must be solidly supported, but there is a psychological error in assigning to it any but the leading rôle.

"It is altogether possible that the future of music may lie away from the realm of the voice; the tendency of the past years has been indeed toward an ever-increasing interest in the instrumental. Yet here, too, a reaction may come. Our speculation, our experimentation, may be luring us toward that which will no longer conform with our requirements. The voice, with its natural limitations, may prove to be the one check on our misdirected impulses, the only constant beacon to keep music in the path of a sane evolution and in normal relationship with its creator."

THE QUALITY OF MUSIC

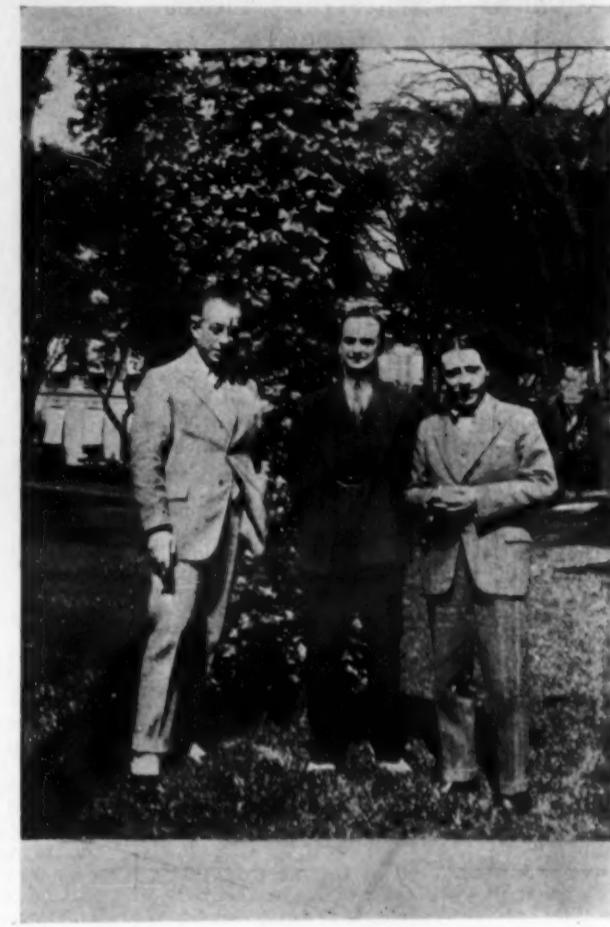
WHILE we may speculate endlessly on the psychological elements in music, the fact remains that our responses to moods are more instinctive than reasoned. We cannot account rationally for the difference between a cheerful melody and a sad one. Personal associations of memory may account for certain emotional responses, but in any general consideration of the effect of music, we must recognize that there are in music qualities which elude analysis.

It is instinct which decides whether music is religious or secular in character. Handel's "Ombra mai fu," for example, is popularly considered to be religious music, and rightly so, for although it is an operatic aria in praise of a plane tree, it is essentially religious in mood. On the other hand, Rossini's "Stabat Mater," ostensibly an oratorio, is essentially theatrical and has never attained popular standing as a work with genuine religious associations.

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish **MUSICAL AMERICA** to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Artists of Keys and Brush Meet

The features of musical artists are one of the most familiar subjects for their brothers of the brush. An interesting project for the early summer is one whereby Alfred Cortot will sit to the noted French painter, Bernard Boutet de Monvel. The plan was discussed again when, recently, the artists met at the Union Interallié in Paris. The photograph shows Mr. Cortot (right), with Mr. de Monvel (center), and Paul H. Schmidt of Steinway and Sons, at their meeting in the grounds of the exclusive French club.

Homer—The call of the woods becomes particularly potent in the late spring, and many artists are beginning to feel its charm. A celebrated family consisting of Louise Homer, contralto; her composer-husband, Sidney Homer, and their family have opened their summer home at Bolton Landing, Lake George, and will remain there for the summer. Mme. Homer and Louise Homer Stires, with Katherine Homer, one of the "Homer twins," as accompanist were to give a recital at West Chester, Pa. on June 4.

Pavloska—Irene Pavloska, Canadian-born mezzo-soprano of the Chicago Civic Opera Company, was among the passengers who rode from Chicago to Montreal on the "Maple Leaf," the new fast international train operated by the Canadian National Railways, on its maiden voyage. "First performances are no longer a novelty to me," Mme. Pavloska said, "but the first trip of such a splendid train is a new experience, and, therefore, I was glad to be among its first passengers." As Mme. Pavloska is a native of Montreal, she expressed gratification that the new train brings Chicago a little nearer to her former home, having cut down the best previous running time between the two cities by more than an hour.

Rovinsky—Anton Rovinsky, pianist, will introduce in America next season the "Sonata Sauvage" of George Antheil. The work is in three movements, and uses American jazz. It was written in 1923 in Berlin, when both were working in Germany as pupils of Artur Schnabel. Mr. Rovinsky had never used American compositions on his concert programs until last year, when he commenced with some of Eastwood Lane's "Adironack" Sketches, which he declared were "typically American, in that they carry with them the atmosphere of the Maine woods and the lakes of northern New England." Now he has decided to add to his programs other composers, not only of the United States, but also of Latin America, the latter group including Chavez, Cotapos and Gudolfo.

Valeriano—One of the interesting features in a recent concert tour made by Gil Valeriano, Spanish tenor, in California was a night visit to the studios of the Universal Film Company. Mr. Valeriano was the guest of Otto Mathison, "character" actor in the production of "The Surrender." After the filming of two highly difficult and dramatic scenes, the art director, Mr. Slowman, having learned of the presence of Mr. Valeriano, prevailed upon him to sing as a means of recreation for his entire company. An organist, a violinist and a radio reproducing machine, having amplifiers over the entire lot, were found, and Mr. Valeriano sang "O sole mio" and "La Paloma" to thunderous applause, his voice being clearly heard by the attentive audience standing in the moonlight.

Point and Counterpoint

By Cantus Firmus, Jr.

Airs and Harmonic Planes

THE burning topic of the day seems to be that of planes and refractory airs. With no disrespect to the heroic and ingenious Captain Lindbergh, we are informed that a race is now on among several leading larynx virtuosi to be the first to fly over the Atlantic, warbling the while. One tenor we have in mind would probably have no difficulty holding a single tone during this operation. When this feat is accomplished, we shall doubtless hear of it. Others are said to be planning "flying" engagements for next season, whereas many a soprano is even at this moment reported to be "up in the air" over a *faux pas* of her dressmaker or concert agent. Other persons than Miss Elsie Janis are adepts at the musical "Take-off." And as for coloratura "spirals" and "nose-dives."

The clashing harmonic planes of the modernists are at present filling the air more vigorously than the winged craft that infest Mineola and other Long Island environs.

These efforts, to be sure, seem occasionally to lack thematic ballast, and seem to have set an example in the newly-popular sport of "flying blind."

The "compass" of the atonal airs of Schönberg and others has wrenching many a poor mezzo's throat unmercifully.

Aeronautic Ditties

Now that the propeller has temporarily usurped the place of the metronome, we shouldn't be surprised if Mr. Whithorne's "Aeroplane" orchestral work would enjoy a sudden vogue.

Meanwhile, the canny tunesmiths on Broadway have knocked out already one or two hot-from-the-keys ditties to celebrate the home-coming of the hero.

The lugubrious Jacobite air, "Charlie Is My Darling," has been brushed off by a popular concert soprano.

Here are some other works that ought to have a wide currency:

"Flee as a Bird."
"On Wings of Song."
"Oh, for the Wings of a Dove."
And—"Baby bye, here's a fly."

The Musician's Proposal

"OH dearest Marguerite!
I know you love Staccato—
You show it with your feet;
But since I'm Moderate
His time I long to beat.

"I'm pleading, dear Maestro!
Just say that you'll be mine;
Twould make me happy—oh!
The present we'll call Fine,
The future Legato."

ADELA TOMFOHR.

* * *

THE child prodigy had finally thumped through a Liszt rhapsody.

"Professor!" exclaimed the fond mother, "would you advise her to practice more?"

"Madam," he replied, "on ze piano—vera much more she should practise, but on ze ear-drum she practese too much already!"

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Cast of "Ruddigore"

Question Box Editor:

Can you tell me how many of the singers now appearing in the revival of "Ruddigore" in New York were in the cast of the same opera when it was given in 1920, by the Society of American Singers? Was that revival the first American hearing of the work?

CALLISTA OWENS.

Brooklyn, May 29, 1927.

Members of the present cast who appeared in the previous production are Craig Campbell, William Danforth, Sarah Edwards and Herbert Waterous. Miss Edwards, however, sings "Mad

Margaret" in the present cast, while she was "Dame Hannah" in the previous one. The opera was performed for a brief run by an English company at the Fifth Avenue Theater in 1887, but it was unsuccessful.

?

Liszt's Published Works

Question Box Editor:

How many published works by Liszt are there in existence? T. T. T.

Pasadena, Cal., May 25, 1927.

Grove gives 191 with opus numbers, and about fifty more without. Most of

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Extra! Wins 25 Chickens

PICTURED above is Mr. X., whose sad story is thus narrated by an eager correspondent: "X treasures a 227-year-old violin that has won several championships for him in the last three years.

"He has been fiddling for fifty-three years, he says, and has composed several pieces of music. He claims playing the violin as a natural gift and says he can do fiddling better than anything else at his age of sixty-three years. He is desirous of obtaining a permanent position playing his violin. (!)

"In addition to being a champion fiddler, X. has also held the championship of his State for live bird shooting.

"His most recent accomplishment with his violin was to win a three-States' contest in which more than fifty old fiddlers from three States competed for prizes. The tunes he played were 'Sweet Smiles' and 'Higher Up the Monkey Climbs.' The prizes he won included a cash award by a university of —; a barrel of flour offered by a milling company; twenty-five young chickens given by a poultry farm, and a cash prize awarded by a bank."

these are posthumous. It is probable that the number is still larger at the present time, as Liszt had a way of sending copies of his works to his friends and these have been constantly turning up.

?

Gregorian Tones

Question Box Editor:

What is meant by "Gregorian Tones"?

"FLORINDA."

Cheboygan, Mich., May 26, 1927.

The name is given to the eight groups of chants, corresponding to the eight modes to which psalms are sung under the Gregorian system of antiphonal psalmody.

?

Alto and Contralto

Question Box Editor:

Is there any difference between the alto and the contralto voice? G. T.

Columbus, Miss., May 19, 1927.

The alto voice is a male voice and the contralto a female voice.

?

A Song Wanted

Question Box Editor:

A correspondent asks for the full text of a song about a French girl who came to this country to marry a millionaire. On the steamer she is proposed to, but rejects the man because she thinks he is poor. She later finds out that he is one of America's richest men. The only stanza remembered is:

MEHLIN
PIANOS

"Monsieur, please go!
You are not rich enough, you know!
You're what in French we call 'de trop'.
Comprenez-vous?"

?

Handel's Orchestration

Question Box Editor:

Will you please tell me what was referred to in the review of "Julius Caesar" in a recent issue of MUSICAL AMERICA, with respect to the missing horn parts. I am interested in orchestration, and I have heard that trumpets, not horns, were used as the brass in Handel's score.

A. R. MARSDEN.

Worcester, Mass., May 27, 1927.

Handel used four horns in "Julius Caesar," two in G and two in D. In revising the work for performance in Berlin in 1920, Dr. Oskar Hagen converted the first two into trumpets. There were no horns in the recent performance at Northampton.

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TOLEDO HIGHS SING OPERA AT FESTIVAL

School Glee Clubs, Bands,
Orchestras, Participate
In Ohio Event

By Helen Masters Morris

TOLEDO, OHIO, May 28.—The fifth annual May Festival of the Toledo high, and junior high, schools was recently held here under the direction of Clarence R. Ball. "Carmen" was a feature, and the entire program showed the untiring efforts of Mr. Ball and of Bessie Werum, who trained the orchestras.

The first concert of the Festival was given Tuesday evening at the Coliseum by the combined boys' and girls' glee clubs of the public schools, assisted by the Nold Trio and the grade school orchestras. The 600 girls of the glee clubs sang "Mother," a composition by their director, and the 500 boys contributed "Be Glad Lass and Lad." "Sleepers Awake" by John Sebastian Bach, with the entire Club of 1100 participating, followed. Joseph Wyllie, trained the glee club and Helen Johnston Nold directed the orchestra of forty.

One hundred boys and girls in scarlet lined capes took part in the opening concert of the high schools given by the bands on Wednesday evening. Mr. Sutphen, director of the bands, who has been doing some splendid work with the students, presented a program played with feeling and understanding. The principal numbers were the "Poet and Peasant" Overture, variations from "Faust" and the waltz suite, "Wedding of the Winds," by J. Hall. Robert Wagner in a cornet solo and William Naylor, Jr., in his saxophone solo showed good technic. Scott high band played "Humoresque," Sousa's march "Semper Fidelis," closed the evening's program.

On Thursday evening the four high school orchestras, under their leader, Bessie Werum, vied with each other for the honors of the season. Miss Werum, who maintains a high standard in her work, with her own personality and musicianship has made possible the best results from the students. Each group gave an individual performance and combined their best in the overture from "William Tell" by Rossini. Overtures were presented by each high school in turn, Woodward playing in "Mircelle" by Gounod; Libbey in "Mill on the Cliff" by Reissiger; Waite in "Merry Wives of Windsor" by Nicolai, and Scott in "Zampa" by Hérold.

The closing of the Festival came Friday evening with a performance of Bizet's "Carmen" by the combined glee clubs and orchestras, assisted by local and high school soloists. The performance was directed by Clarence R. Ball, who carried the chorus and

orchestra through the work with efficiency. The soloists, drawn from the ranks of local professionals, could not have been better chosen; Norma Schellin Emmert sang Carmen; Reginald Morris, Don José, and Roscoe Mulholland, Escamillo. Other soloists, chosen from the high schools, were Loretta Gens, Louis Storer, Grace Steele, Pauline Lewis, Ed. Storer, Rolland Buehrer and Edgar Emerson.

The glee clubs did some very fine work, and the combined orchestras, trained for this work by Miss Werum, did equally as good work under the baton of Mr. Ball.

FISK SINGERS WORK TO HELP UNIVERSITY

Closing Is Threatened for
Lack of Funds, Is
Report

By Cleveland G. Allen

In the interest of the \$1,000,000 endowment fund for the Fisk University at Nashville, Tenn., the Fisk University Singers have recently been appearing in concerts in cities throughout the East. Recently returned from abroad, where they met with success in leading European cities, they have made new friends for Fisk through their appearances in New York, Washington, New Haven, Hartford, Springfield and Boston. Everywhere they have received warm praise for their interpretation of the Negro spirituals.

Fisk University is threatened to close July 1 if \$25,000 is not raised to complete the balance of the \$1,000,000 fund which the school has been driving for to keep its doors open.

Dr. Thomas Elsa Jones, new president of Fisk, is confident that the university can be saved through the appeal of the Negro spirituals, which he thinks breathe the life, hope, aspiration, courage and faith of the Negro. A number of the students have actually left their studies to join the Singers in carrying their message in song to the American people as a plea to keep the doors of the university open.

A similar situation arose in 1871 at a time when the school's work and mission were unknown. From the enthusiasm with which the Fisk Singers have been received here and abroad, it is believed that the sum needed will be forthcoming.

SING "PERSIAN GARDEN"

Memphis Concert is Given Without Ad-
mission Fee—Organist Heard

MEMPHIS, TENN., May 28.—Liza Lehmann's "In a Persian Garden" was recently given in the Brooks Memorial Art Gallery. A large gathering of musicians and prominent club women attended the performance. The singers were Mrs. J. L. McRee, soprano; Elsa Gerber, contralto; Arthur Bower, tenor, and Richard Martin, bass. Enoch Walton was the accompanist. Preceding the song cycle, Mary Strickler played several piano solos.

The performance was given free to the public and constituted one of the several musicales which the gallery authorities offer during the season.

Franklin Glynn played the organ in the Scottish Rite Cathedral for the evening service of the Idlewild Presbyterian Church on Sunday. Preceding the service, Mr. Glynn gave several organ solos, including numbers by Widov and Saint-Saëns. Dr. Stanley Frazer, minister of the church, announced that, beginning in September, Mr. Glynn would take up his duties at the church which is in process of being built. BABETTE M. BECKER.

Rethberg Wins Success in Holland

Following five appearances in opera at Dresden and concert appearances in Holland and Germany, Elisabeth Rethberg goes to Switzerland for a short rest before returning to America for twenty-six appearances with the Ravinia Opera Company, her third season there, making her début as Santuzza on June 20. Mme. Rethberg has been reengaged for three years at the Metropolitan Opera. A cablegram from Holland to Evans and Salter, her managers, tells of her success there recently.



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Voice of good quality, and well placed.—New York Herald.

Sang with eager enthusiasm, and musical understanding.—New York Times.

Makes her appeal through tone, and neat phrasing.—New York Telegram.

Voice and style, her most prominent characteristics.—New York World.

500 Kimball Hall Chicago, Ill.

Movement for Reduction of Admissions Tax Carried Forward

WASHINGTON, May 28.—Removal of the tax on admissions to concerts and opera, for which MUSICAL AMERICA has waged a continual campaign, is a part of the Administration's tentative tax reduction plan for next year, according to Senator Reed of Pennsylvania, who held a conference with President Coolidge today. Senator Reed declared that the estimated budget surplus for the fiscal year 1928 will justify a tax reduction of \$300,000,000, and that tax revision will be the first important legislation presented at the next session of Congress. Indications are that the following revisions will be proposed: reduction of the corporation tax from 13½ per cent to 12½ per cent; reduction of surtaxes on incomes between \$30,000 and \$75,000; reduction of maximum surtaxes to 10 per cent; repeal of some of the "nuisance" taxes, including admission taxes and club dues; repeal of the inheritance taxes.

ARKANSAS SCHOOL EVENTS

University at Fayetteville Features
Recitals Under Henry D. Tovey

FAYETTEVILLE, ARK., May 31.—The University School of Music, under the direction of Henry Doughty Tovey, has recently given a series of musical events of interest. On May 17 there was a recital given by Christine Hendrix, Elizabeth Carman and Nita Hess, pianists, assisted by Anna Mae Chandler, soprano, and Leone Walker, reader. Miss Baker was the singer's accompanist.

An afternoon program was given by Marcille Murphy and Velma McConnell, pianists, assisted by William McClung, tenor, on May 18. A feature was Grieg's "Peer Gynt" Suite, played on two pianos.

An interesting joint event was that given by Elizabeth Burrell, pianist, and Max Brown, baritone, on the afternoon of May 19. Harry E. Schultz was the accompanist. Voice pupils of the latter were presented in a list on the afternoon of May 22. Those heard were Jo Ellison, Jane Kight, Jerome McRoy, Mary Snapp, Helen Baker, William McClung, Elizabeth Burrell, Inez Carlisle, Max Brown, Dora Deen and Anna Mae Chandler.

Another event of the week was that presented by Ruth Simpson and Reba Clark, pianist, assisted by Jo Ellison, soprano, on the afternoon of May 24. Hazel McMillan and Mary Blakeburn, pianist, appeared on the next afternoon, assisted by Jerome McRoy, baritone.

Pupils of Owen C. Mitchell, assisted by pupils of Mr. Shultz, were heard on May 27. These included John Kane, Roberta Winchester, Ruth Brady, Dorothy McBroom, Jane Knight, William Waldrip, Marguerite Helbron, Virginia Beaver, Ethel Burton Ethelyn Howare, James Beaver, Orpha Baber, Doris Elders, Kathryn Buchanan, Hazel Rankin, Inez Carlisle and Elizabeth Carman.

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PORTLAND JUNIORS ARE WELL RECEIVED

Club Elections and Program
of Negro Music Among
Major Events

By Jocelyn Foulkes

PORTLAND, ORE., May 28.—The Portland Junior Symphony and its conductor, Jaques Gershkovitch, elicited unstinted applause at a concert on May 21. These juvenile performers are showing steady progress. The numbers played were the First Symphony of Beethoven, "Danse Macabre" by Saint-Saëns, "At Church," Tchaikovsky-Gershkovitch, "The Death of Kin Sei" by Avshalamoff and "The Resurrection" by Rimsky-Korsakoff. Mary V. Dodge is assistant to the conductor.

The Mount Olivet Jubilee Chorus of local Negro singers, directed by Shirley McCanns, was heard at the Auditorium on May 20, under the management of W. T. Pangle. Emotional fervor and balance characterized the spirituals and jubilee songs, sung *a cappella*. The soloists were Mable Cooper, soprano; E. L. Booker, tenor; the Rev. E. C. Dyer, baritone, and George Payne, bass. The accompanists were Shirley McCanns and Barbara Hubbard.

Lillian Howells was recently presented in a piano recital by David Campbell, and Bess Allen, by Ella Connell Jesse. Pupils' recitals were given by Lucien Becker and Mrs. Becker, Margaret Keep and Elizabeth Tressler.

Winners at the annual State junior contest conducted by the Junior Federation of Music Clubs were Nellie Greenwood, pupil of Eda Trotter; Georgiana Jones, student of Jean McBreen of Forest Grove, and Carolyn Haberloch, from the Koch studio at Tillamook.

Ella Connell Jesse, pianist, gave the program for the bi-monthly meeting of the MacDowell Club. Mrs. Elbert C. Peets, retiring president, told of the proceedings at the Biennial Convention of the Federated Music Clubs, held in Chicago. At the election following, Mrs. William Robinson Boone was made president; Alice Price Moore, vice-president; Mrs. L. E. Cable, treasurer, and Mrs. George W. Joseph and Mrs. W. A. Bruckhalter, secretaries.

The new officers of the Apollo Club are R. L. Crane, president; H. J. Anderson, vice-president; S. G. Lathrop, secretary; directors, W. E. Rose and A. W. Ledbury.

Louise Hunter Is Greeted in Home Town

MIDDLETOWN, OHIO, May 28.—Arriving from Atlanta for her annual home concert, Louise Hunter, soprano of the Metropolitan Opera Company, was greeted by music-lovers who crowded the High School Auditorium. Following the concert Miss Hunter was the guest of honor at numerous social functions, culminating in the annual reception of Mr. and Mrs. George M. Verity. Among other events was a dinner given by Mrs. Wampler Denny. Preliminary to the concert, Dean Phillips, son of Mr. and Mrs. R. C. Phillips, was host at a dinner to the younger contingent. H. E. H.

Nordic Music Festival Brings Operatic Events

STOCKHOLM, May 10.—The Fifth Nordic Music Festival, opened here on May 1, gathered hundreds of performers and listeners from Denmark, Norway and Finland. This was the second time the festival was held here. The first event of the sort took place in Copenhagen in 1888, and the others successively in Stockholm, 1897; Copenhagen, 1919, and Helsingfors, 1921. The festival committee consisted of the Swedish Crown Prince, Freiherr Marks of Württemburg, and Prof. Olallo Morales.

The festival was opened with a performance of "Peer Gynt" in the Opera, the music of Grieg being used. Afterward there was an official banquet, at which the Crown Prince was the chief speaker.

Several other operatic performances were given in the succeeding week. These works included "The Man from Oesterbotten" by the Finnish composer, Leevi Madetoja; "Adils and Elisiv" by the Swede, Petersen-Berger; and two Danish operas, "The Royal Guest" by Hakon Börresen and "Leonora Christina" by Siegfried Salomon.

In addition there were two chamber music matinées and an orchestral concert for each of the four countries represented. The performances had genuine interest in the number of novel musical works presented.

SAN JOSE ORGAN OPENED WITH PROGRAM BY EDDY

Large Audience Gathers in Scottish Rite Auditorium—Soprano and Violin Recital Heard with Approval

SAN JOSE, CAL., May 28.—Clarence Eddy was a visitor this week, coming to San Jose to give the dedicatory recital on the new organ in the Scottish Rite Auditorium. A large and distinguished audience heard this popular artist display the beauties of the new instrument in a program ranging from Bach to Harvey Gaul. "Easter Morning on Mount Rubidoux," by the latter composer was played from manuscript, the occasion marking its first presentation on the coast. The program included the Toccata from Widor's Fifth Symphony, "Prayer and Cradle Song," by Lily Wadham Moline, "Song of the Basket Weaver," by Russell, Bonnet's "Romance" and "Caprice Héroïque," Frysinger's "Templar March" Schubert's "Ave Maria" and the Scherzo from Guilmant's Fifth Sonata, plus the organist's arrangement of "The Volga Boatmen's Song." The entire program was played in Mr. Eddy's best style.

Lucille Dresskell, soprano, and Miles Dresskell, violinist, assisted by Austin Mosher, pianist, gave a distinctly worth while program in the new Westminster Church on May 20. Both are sincere musicians of splendid attainments.

Mr. Dresskell and Mr. Mosher played the Fauré Sonata in A Major, and a group of short numbers which included Cadman's "Legend of the Canyon," Mozart's "Pantomime," Czerny's "Pourquoi," Lehár-Kreisler's "Frasquita," and Kreisler's "Tambourin Chinois."

Mrs. Dresskell's beautifully pure soprano voice was heard to advantage in songs by Sgambati, Scarlatti, Brahms, Bachelet, Kursteiner, Leoni, Besly, Ware and Bemberg. Miss Ware's "Iris" and Besly's charming "The Second Minuet" were particularly delightful. Kursteiner's "Invocation to Eros" and Bemberg's "Nymphs and Fauns" were genuinely effective. Italian and German songs were also beautifully sung. Mr. Mosher was a commendable accompanist.

Irene Campbell Cator, formerly of the city, has returned after several years absence to resume her work as pianist, accompanist, and teacher.

MARJORIE M. FISHER.

Tenor Gives Second Honolulu Recital

HONOLULU, May 16.—Tandy MacKenzie, Scotch-Hawaiian tenor, gave a twilight concert today in the Princess Theater. This was his second appearance on his present visit to the islands. His program was of a popular nature,



Two upper photos by Strauss-Peyton
Lower one by Michalson

Prominent in the Series of the Kansas City Civic Opera: Tudor Davies, Tenor (Top); Gladys Cranston, Soprano and Assistant Director, and N. DeRubertis, Conductor

including two operatic groups, a cluster of songs, and a Hawaiian group headed by Peter Kalani's "Lei Loke o Kawika" (David's Wreath of Roses), dedicated to the late Prince David Kawanakanakoa. The audience was appreciative. Mr. Mackenzie was accompanied by Verne Waldo Thompson, Honolulu pianist.

C. F. G.

Los Angeles Opera Heads Return from Europe

LOS ANGELES, May 28.—Plans for the forthcoming season of the Los Angeles Grand Opera Association are fast maturing through the return from Europe last week of George Leslie Smith, general manager of the association. Mr. Smith visited many of the larger opera houses in Europe in the course of his two months' visit, including La Scala, where he heard Arturo Toscanini conduct a performance of "La Gioconda." In Vienna, he heard a performance of "Turandot," which is to have its first coast hearing in the fall. While praising the artistry which characterizes the European productions, Mr. Smith says he discovered no outstanding singing

Kansas City Opera Company Applauded In Seventh Season with Noted Guests

Seven Performances Given by Resident Organization, Under Direction of Mr. and Mrs. Ottley Cranston—Works Presented in English Are "Tales of Hoffmann," "Aida" and "Rigoletto"—Riccardo Martin and Tudor Davies, Tenors; Gladys Cranston, Soprano and Leo de Hierapolis, Baritone, Among Principals

KANSAS CITY, MO., May 31.—Many comments of approval and congratulations reached Mr. and Mrs. Ottley Cranston, directors of the Kansas City Civic Grand Opera Company, at the close of their seventh season of opera in English, given in the Shubert Theater, from May 16 to 21. From many important angles,—balanced casts, highly effective staging under the direction of William J. Mack, reliable orchestral support, and splendid choral work, under N. DeRubertis, conductor, and excellent ballets planned by Marie Kelly—these contributed valuably to an outstanding season. The four guest artists were Gladys Cranston, soprano and assistant director, Tudor Davies, and Riccardo Martin, tenors; and Leo de Hierapolis, baritone. The three operas produced were "The Tales of Hoffmann," sung three times, "Rigoletto," twice, and "Aida," twice. "The Tales of Hoffmann" was given on the opening night. The high standard set at that performance was maintained through the week by Mr. de Hierapolis. His *Coppelia*, *Dapertutto* and *Dr. Miracle* stamped him an artist of sterling merit. Mr. Davies' *Hoffmann* was consistently good in all performances. Dene May, fifteen years old, made an effective *Olympia*, her acting being particularly pleasing. Gladys Cranston as *Giulietta* and *Antonia*, strengthened the former good impression she has made in frequent local appearances. Patricia McDonald as *Nicklausse*, and Clifford Waterman, Jr., as *Spalanzani* contributed definitely with their voices and action. Mier Goldberg,

talent. Mr. Smith was accompanied abroad by Gaetano Merola, general director of the Opera Association. Armando Agnini, Metropolitan Opera stage manager, has arrived to assist in designing of scenes for the forthcoming season. The ticket sale, under the direction of Mrs. R. D. Shepherd, has passed the \$35,000 mark, which is the largest on record, according to Merle Armitage, business manager.

H. D. C.

Corsicana Singer Gives Concert

CORSICANA, TEX., May 28.—Announcement was made that Margaret Miller Zincke, local soprano who won the Sergei Klibansky and Florence Hinkle scholarships last summer at the Chicago Musical College, was to be sponsored in a benefit concert the latter part of May by the Nevin Club of this city. Mrs. Zincke is planning to go to New York in the early fall. There she will continue her vocal studies with a view to an operatic career.

Tulsa Pupils Give Two-Piano Program

TULSA, OKLA., May 28.—A program of two-piano numbers was presented by pupils of Mrs. Walter L. Cain, recently. The program consisted of music by Schubert, Mendelssohn, Liszt, Nevin, Bach, Spross, Rachmaninoff, Nollet, Saint-Saëns, Chaminade, Dett, Low, Arensky, Chopin and Gershwin. Kathryn Kirkham Reid, soprano, formerly of

Leo Johnson, Vincent O'Flaherty, James Carry, Ben McConnell, Robert White and Elizabeth Stucker completed the cast. Their support was generally praiseworthy.

Changes of cast in the other performances presented Riccardo Martin as *Hoffmann*, a poised and experienced interpreter; Katherine Newman, an excellent *Olympia*; Catherine Rue Rolling, as *Nicklausse*, gifted vocally and dramatically; Josephine Daly O'Flaherty, as *Antonia*, disclosing a voice well-trained and of lovely quality; and in other parts, Joseph Enna, Charles L. Stickel and Katherine Southerland.

"Rigoletto" Heard

"Rigoletto" was produced on the following night with admirable results, honors being conferred on Mr. de Hierapolis, Kathryn Newman, Mr. Davies, Ottley Cranston, Catherine Rue Rolling and Robert H. Hawley for their portrayal of the principal rôles. The supporting cast included Josephine Redmond, James Carry, La Verne Vigour, Virgil Edmonds, Joseph Enna, Mildred Martin and Charles L. Stickel. In the alternate performance Gladys Morrison's fine lyric voice was combined with an affecting characterization of *Gilda*, Barton Donaldson made the most of the rôle of *Count Monterone* and Alma Czech and Lorraine Donahoe filled other assignments.

A splendid performance of "Aida" closed the week's activity with Gladys Cranston singing one of her most successful rôles. Mr. Martin was *Radames*, Mr. Hawley, a personable *King*. Mrs. Paul Harris as *Amneris* disclosed a contralto voice that was a genuine acquisition to the company. Ottley Cranston was a distinguished *Amneris*. Robert A. White as *Ramfis* completed the cast of principals. Minor rôles were sung by James Mack, Ida Mae Canavan, Margaret Hogan and Letha Kerns. Marie Kelly's dancers added emphatically to the success of the performance.

The first evening of "Aida" brought Ruth Van Leuvan in the name part, combining good voice and appearance with nice effect. Catherine Rue Rolling's *Amneris* won praise.

The interest in the various performances during the week was manifested by good attendance and sincere commendation for the highly successful efforts of Mr. and Mrs. Cranston and their daughter, Gladys Cranston.

BLANCHE LEDERMAN

the Ward-Belmont faculty, assisted. Mrs. Cain accompanied.

Pupils playing were, Martha Ann Smith, Paula Conry, Winifred Nickols, Ruth Alan Braymer, Vivian Jane Stern, Flourizell Mincks, Sarah Feldman, Mrs. John J. Lancaster, Martha Blunk, Evelyn Hood and Spencer Green.

Portland Conservatory Appoints New Director

PORLAND, ORE., May 28.—Frances Striegel Burke has been appointed director of the Ellison-White Conservatory, succeeding David Campbell.

LILLIAN FUCHS Violinist

"Her cultivated style and understanding of the classics found natural expression in the Mozart Concerto. Romantic feeling and brilliant dexterity distinguished the poem by Chausson."—N. Y. Times.

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INSTRUMENTALISTS

SEATTLE CONTINUES GAY "OPERA INTIME"

"*Serva Padrona*" Produced with Sparkle Under Karl Krueger

By David Scheetz Craig

SEATTLE, May 28.—The second presentation of *opéra intime*, inaugurated by Karl Krueger, was given on May 18 in the Spanish ballroom of the Olympic Hotel. The Viennese version of Per golesi's "*La Serva Padrona*" was the charming and delicate work offered to a brilliant audience.

An impromptu stage, with screens forming the background and wings, and with mellow lights illuminating the dais, furnished an intimate and attractive setting for the gay little drama. The cast was: Irene Williams, *Zerbina*; Robert Steel, *Pandolfo*; Burton James, *Scapin*. Miss Williams and Mr. Steel were artistic in their interpretations. Clear enunciation and fine technic characterized their singing and acting. Per golesi's music allowed the singers wide opportunity to display resonant flexible voices, which were admirable for the type of opera presented. Mr. James, in his pantomimic part, was also much admired.

Mr. Krueger was the conductor. The picked orchestra was drawn from the personnel of the Seattle Symphony, and gave an excellent accompaniment. The responsibility of the venture, both artistically and financially, was Mr. Krueger's, and patrons accorded him high honors for his splendid productions.

"The Secret of Suzanne" was repeated as the latter half of the program, winning even greater commendation than at its first successful performance. Miss Williams and Mr. Steel again demonstrated their meticulous artistry in Wolf-Ferrari's comedy.

Montclair Artists Give Private Musica

MONTCLAIR, N. J., May 28.—A delightful musica was given in the home of Dr. and Mrs. Alexander R. Hamilton on May 23. The following artists assisted Mrs. Hamilton: Frederick Berry, pianist; Frederick Gummick, tenor, and James Philipson and Richard T. Percy, accompanists. Mrs. Hamilton sang numbers by Le Normand, Ada Weigel Powers and Cecil Burleigh. Her voice was at its best and pleased accordingly. She was accompanied by her teacher, Mr. Percy. One hundred guests were present.

Plattsburg Normal School Girls' Glee Club Gives Benefit Concert

SARANAC LAKE, N. Y., May 28.—For the benefit of the Masonic Club Relief Committee, a gala concert was given on May 20 in the High School Auditorium by the Plattsburg State Normal School Girls' Glee Club. Lyndon R. Street, conducting the club, opened the program with Schaefer's "*The Little Maid and the Lawyer*." Included in the concert's list were two songs arranged for the Girls' Glee Club Octet—Dorothy Riley,



Upper photo by Florence Fandamm; Center photo by Wide World; Lower photo by Wayne Albee

Artists Taking Part in Seattle Opera Productions: Robert Steel (Top), Irene Williams and Burton James

Myrtle Maloney, Marie McDonough, Marie Cronin, Inez Siddons, Hallie Davison, Eloise Smith, Kathleen Bowen. The State Normal School String Trio—Charles Lacroix, first violin; Francis Morhouse, second violin; and George Gallant, cello; with Priscilla Broadwell as accompanist—played an arrangement of Beethoven's Minuet in G, No. 2. Solos on the program were rendered by Harold Hartwell, violinist; Zelma Moyer, pianist; and Mr. Street, baritone.

Numerous Soloists Perform at Atkins College Annual Concert

ATHENS, ALA., May 28.—Athens College, of which Mrs. J. H. McCoy is president, recently gave its annual concert under the direction of Frank M. Church. Listed as pianists among the soloists in the program were Ethel Davis Gamble, Margaret Ross, Birtie Lee Holland, Sara Gay, Mary Ferrier, Memory Gray Holt, Erma Webb, and Sarah Orman. Among the vocal soloists were Sarah Riggs, Catherine Scott, Nan Jones, Martha Kasey, Sarah Orman and Birtie Lee Holland. Rosalind Boggs was the violin soloist, and Jean Morris, Elizabeth Ross, and Sara Gay were played organ numbers. The concert closed with the Glee Club's performance under Miss Yearley of "*The Gypsies*" by Brahms, and the orchestra's playing under Mrs. Beckett of Cadman's "*In the Pavilion*." Jimmie McCoy played the incidental saxophone solo in this final number.

EASTMAN SUMMER SERIES COVERS EXTENSIVE RANGE

Courses Offered in Public School Music Illustrate Expansion of Requirements for Instructors

ROCHESTER, N. Y., May 28.—An extensive range of subjects is covered in the announcement of the summer session to be held by the Eastman School of Music from June 22 to July 29.

Courses offered in public school music are designed to offer preparation in all phases of music instruction required for public schools. These requirements have greatly expanded in the past five years, particularly in the inclusion of work in ear training, and in regard to teaching instrumental and vocal music to classes in a manner far superior to the early practice of rote singing and casual note reading. In many cities a music supervisor now needs to be a capable band, orchestra and choral conductor, to be qualified to teach, or to supervise the teaching, of instrumental music, where instruments are not only piano and violin, but all those of the large orchestra and band. He is often called on to arrange scores to suit the instrumentation of school orchestras. Furthermore, attention is centering on the need of public school training in theory and appreciation of music.

The Eastman School summer session offers courses in methods for elementary grades and for junior and senior high school grades; courses in woodwind and brass instruments, in violin, a course in orchestration and interpretation and a course in conducting in which a summer session orchestra co-operates.

Hazel G. Kinsella conducts courses in her method of teaching piano to classes of children. Frederick H. Haywood conducts courses in vocal instruction to classes. Agnes Fryberger has courses in appreciation of music. Courses in theory include instruction in ear training and elementary harmony.

The course in public school music offered by the Eastman School, both in its regular and summer sessions, gains much from the co-operation between the school and the music department of the Rochester public schools. Charles H. Miller, director of that department, has charge of the methods' courses in the Eastman School. Sherman Clute, supervisor of instrumental music in the Rochester schools, conducts the classes in woodwind instruments, and Karl Van Hoesen, orchestra director of East High School those in violin; Mr. Clute and Mr. Van Hoesen share in conducting the classes in orchestration and conducting.

From the general course list, public school teachers have the privilege of selection of class work in ensemble playing. They also have the academic course offered in the College of Arts and Science of the University of Rochester's summer session, a wide range of courses of pedagogic character.

CEDAR FALLS, IOWA.—Homer Rodeheaver of Winona Lake, Ind., will be director of the school of religious and evangelical music which will be added to the Bible Conference here during the session from July 31 to Aug. 7. B. C.

Hindu Masses Taught by Means of Song

LONDON, May 25.—A novel method of instruction by song is that practised among the natives of India by Dr. Azariah, Bishop of Dornakal, who arrived in London recently in order to preach at Westminster Abbey. He stayed at Lambeth Palace as the guest of the Archbishop of Canterbury. Dr. Azariah is a staunch believer in the adaptation of Indian methods, and therefore he has followed traditional Indian usage. "Christian teaching is presented in lyrical form," he said, "just as the great Indian Scriptures are recited and sung in the streets and villages by itinerant singers. Mr. Subbayya, one of my clergy at Dornakal, spends most of his time in composition of these lyrics, which are songs, not stories. They are printed, circulated, and sung far and wide. In our church services we have our own canticles also."

STARLIGHT PARK OPERA

Singers Announced for Summer Season to Open with "Aïda"

Capt. E. W. Whitwell, general manager of Starlight Amusement Park, announces his preliminary plans for the forthcoming season of opera to be presented in the Starlight Park Stadium.

The following young singers have been engaged to appear; sopranos: Ruth Coleman, Sara Davison, Alma Dormagen, Betty Gottlieb, Elizabeth Grobel, Mae Harris, Ora Hyde, Gladys Mathew, Gertrude Owen, Josephine Palermo, Isobel Stone and Clementine Vasti; contraltos: Martha Melis, Elizabeth Hoepel, Grace Yeager; tenors: Alfonso Attanasio, Paolo Calvini, Ronald Gossano, Vincent Carelli, Graziano Lauro, Salvatore Sciacchetti and P. Tommasini; baritones: Giuseppe Maero, Joseph Orlando, G. Calamandrei; basses: Martin Horodas and M. Palazzi. The musical directors are Salvatore Avitable, Ugo Barducci, C. Bonsignore and G. Simoni, and the stage director: Paul Cremonesi.

The season will open with *Aïda* on July 6. Other operas to be heard are: July 13, "*La Traviata*"; July 20, "*Cavalleria Rusticana*" and "*Pagliacci*"; July 27, "*Il Trovatore*"; Aug. 3, "*Rigoletto*"; Aug. 10, "*Faust*"; Aug. 17, "*Martha*"; Aug. 24, "*Otello*"; Aug. 31, "*La Juive*," and Sept. 7, "*Carmen*."

Twenty-second Recital Given by Spada Pupils

NEWARK, N. J., May 28.—The twenty-second annual violin recital by pupils of Luigi Spada is scheduled for the evening of June 3 in Sayre Hall (Y. M. C. A.). The assisting artist is Nicola Divone, baritone. The program includes violin solos, works for string trio and quintet, and "*La Paloma*" to be played by an orchestra made up of the entire class with professional musicians assisting. William Spada will accompany.

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SUCCESS WAITS ON LONG BEACH CHOIRS

Music by Mendelssohn and Haydn Is Sung with Good Effect

By Alice Maynard Griggs

LONG BEACH, CAL., May 28.—The Choral-Oratorio Society closed its eighth season, under the direction of Clarence E. Kribill, with a concert on May 13. "The First Walpurgis Night" of Mendelssohn was finely presented by a chorus of sixty-five. Errol Olsen, Robert S. Edmonds, Joseph M. Maltby, Percy Phillips were the soloists. Mrs. A. J. Keltie played the organ and Harold Driver was at the piano. The second part of the program was given by guest artists, Vernice Brand, contralto; Maxine Dalgleish, dramatic soprano; Robert Edmonds, tenor, and William Tyrolier, pianist-accompanist. The soloists were well received and responded to numerous encores.

The Haydn-Handel Society of Long Beach made its first appearance on May 17, singing "The Creation" under the direction of Rolla Alford. The chorus numbers nearly 100 voices, and the work was very creditable for an organization so lately established. The soloists were Genevieve Elliott Marshall, soprano; Warren P. Blair, tenor, and Rolla Alford, baritone. Harriet Case Stacy, at the organ, gave excellent assistance to soloists and chorus. A second performance was announced for May 27, with Grace Friedman, Robert Edmonds and George Clark singing the solo parts.

The Opera Reading Club gave its last program for the season on May 5, Dr. Frank Nagel analyzing "Martha." Soloists were Lillian Wilson, Lillia Snelling Farquhar, Ivan Edwards and Frank Geiger. The Ladies' Madrigal Octet of Los Angeles Lyric Club, assisted. Officers of the club were elected. Mrs. Elmer Tucker is president, and Mrs. G. H. Galbraith, program chairman.

On April 27, a program of Italian music was presented by artist members of the Woman's Music Club; Olive Haskins Reid, Alice Burt Hazel, Mrs. C. C. Henry, Ruth Zody, and a violin quartet from Eva Anderson's studio. Scandinavian music was reviewed by the study section of the club on May 4. Nina Wolf Dickinson will continue as chairman for the coming year. The program for the club on May 11, was given by students of Polytechnic High School; the orchestra was led by Dwight S. Defty, and the glee clubs by Ethel Ardis. An interesting number by Kenneth Winstead, member of the orchestra, was played; and Gene Combs, tenor, sang "Vesti la Giubba" by Leoncavallo.

The Glee Clubs of Woodrow Wilson High School, gave a recital May 4, directed by Charlotte Louise Brecht, with Floy Schoonover as pianist-accompanist.

OSAGE, IOWA.—The City Federation of Women's Clubs sponsored the annual May musical in the Lutheran Church. A large audience was in attendance.

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Canadians to Participate in Diamond Jubilee Program

OTTAWA, May 28.—Canada's diamond jubilee celebrations on July 1 will include a program given by noted Canadian artists. Edward Johnson, Eva Gauthier, the Hart House String Quartet, and a representation from the Toronto Mendelssohn Choir will participate. Arrangements have been completed for this program to be heard by radio in many parts of the globe. From Ottawa it will be sent on to Vancouver, from where it will be relayed to Australia. Eastward from Ottawa it will go to England via the Canadian National Railway's station in Moncton.

SAN FRANCISCO HAS CONTINUED RECITALS

Summer Plans Also Shaping With Development of Symphony List

By Marjory M. Fisher

SAN FRANCISCO, May 28.—Helen Schneider, pianist, gave evidence of unusual ability in a Fairmont Hotel recital last week. She played with authority and with a facile technic. Her program was unchallenged, representing Bach, Beethoven, Ravel, Franck, Debussy, Dohnanyi, and Liadoff. In Liszt's Twelfth "Hungarian" Rhapsody, Miss Schneider had the assistance of her instructor, Hugo Mansfeldt, at the second piano. This music was given a brilliant performance, and the large audience rewarded both artists with much applause.

Mafalda Guaraldi, violin pupil of Giulio Minetti, gave a program in Sorosis Hall, assisted by Alda Astori, pianist. Both were enthusiastically received.

The San Francisco Musical Club closed its current season with a program given by Florence McEachran and Agnes McEachran, vocalists; Melva Farwell, flutist; Mrs. Albert Lang and Esther Deininger in piano concerto numbers, with Mrs. E. W. Newhall, Jr., and Mrs. Horatio F. Stoll as accompanists.

The summer symphony season ticket drive is under way, with all signs pointing to a record breaking sale. The second annual season will open in June and continue into August, with notable guest conductors.

Continuance of the Young People's Symphony Concerts, with Wheeler Beckett conducting, was assured at a meeting of the patrons and guarantors of the series this week. Five concerts will be given, starting in January. Alice Metcalf will again be the executive director.

Marguerite Melville Liszewska will begin her fourth summer class for advanced pianists under Alice Metcalf's management early in June.

Elsie Cook, exponent of the Tobias Matthay Pianoforte School of London, England, will conduct a summer course for five weeks in San Francisco this year. Her husband, Guglielmo Laria, violinist and student of César Thompson, will also hold a course. The dates for their courses extend from June 27 to July 30.

Mrs. Kelley to Give Addresses in New Mexico

LAS VEGAS, May 28.—Mrs. Edgar Stillman-Kelley, president of the National Federation of Music Clubs, will give two addresses this summer for the Southwestern Chautauqua Association. She will speak on the following subjects: "How Composers Compose" and "Music as a Cultural Factor."

"Holy City" Is Sung in Liberty

LIBERTY, Mo., May 28.—Harry E. Cooper, professor of music in William Jewell College, conducted "The Holy City" by Gaul, presented May 25 by the combined girls' and men's glee clubs of the college. The performance was given in John Gano Assembly Hall on the campus, and was attended by a large audience.

LOS ANGELES LIKES A CAPPELLA SINGING

Worthy Program Interpreted with Distinction Under Smallman

By Hal Davidson Crain

LOS ANGELES, May 28.—The Smallman A Cappella Choir, John Smallman, founder and conductor, gave its second and last concert of the season in the Philharmonic Auditorium on the evening of May 19. The Choir, which numbers about forty singers, again demonstrated the fact that it has achieved a unique place in the musical life of the community, and that it can rightly rank with similar organizations of the country.

The program was diversified, ranging from "Summer Is A-Cumin' in," to modern works by Delius, Grainger and arrangements by Schindler and O'Hara. The peak of interest was reached in a consummate performance of a five-part motet by Bach, "Jesu, Priceless Treasure," in which leader and singers showed a clear grasp of polyphonic style and a sincere appreciation of text. Schindler's arrangement of "Eli, Eli," was also a notable achievement and re-

vealed Blythe Taylor's lovely soprano voice in favorable light as soloist. Another number of outstanding interest was "Divendres Sant" by Antoni Nicolau. The work, composed for four choruses in fourteen parts, was changed for three parts for this occasion, and proved a most effective vehicle for the Choir.

Various changes in the personnel of the organization have not brought improvement in its work, although it remains a chorus of finely blended tone and one keenly sensitive to the desires of its leader. The bass section needs strengthening, and the tenors might be improved in achieving greater values in color. Precision, purity of style and unusually clear enunciation are factors which contribute largely to the success which the organization has had in its concerts on the West Coast.

The singers had the assistance of the Lotus Girls' Trio, composed of Ruth Somenindyke, Lois Miller and Vera Thompson, all members of the A Cappella Choir. Their singing, while not of the caliber of the larger organization, was sprightly and gave much pleasure. The audience was responsive to the fine singing which the society proffered, and gave both conductor and singers hearty applause.

ACTIVITIES IN ORLANDO

Senior High School Wins First Place in Annual Florida Music Festival

ORLANDO, FLA., May 28.—First place in the Annual Music Festival of the Florida High Schools, held May 14, at Tampa, went to the Boys' Glee Club of the Orlando Senior High School. A loving cup was presented to the winners. The club has received its training under Alice Wood, director of vocal music in the high school.

The Sunday afternoon organ recitals at the Municipal Auditorium each week are continuing in popularity, the size of the audience being estimated to average 1200 persons. These Sunday concerts, which commenced Sunday, May 1, in celebration of Music Week, are continued under the direction of Herman F. Siewert, municipal organist.

Carrie Hyatt Kennedy, organist and pianist, until recently dean in Indianapolis of the American Guild of Organists and vice-president of the Indiana State Music Teachers' Association, has made Orlando her home.

The MacDowell Juvenile Music Club gave a most enjoyable program recently at the Orange Court. The members of the club showed marked ability and careful training.

The Jubilee Singers of the Hungerford School for Negroes gave their last concert of the season on May 15, rendering lively readings of plantation melodies and Negro spirituals. P. P.

Milwaukee Musician Is Awarded Medal

MILWAUKEE, May 28.—Gwendolyn Osterberg of Washington High School, has been awarded the gold medal for the highest proficiency in music during

her four-year course, provided by the Civic Music Association. She is studying harp, has acted as accompanist for various organizations and also sang in the glee club. The award was made by Herman Smith, supervisor of music in the public schools, and Liborius Semmann, dean of Marquette Conservatory and president of the Civic Music Association.

C. D. S.

NEW CHORUS APPEARS

Belleville, N. J., Community Group Well Received at Benefit

BELLEVILLE, N. J., May 28.—The Belleville Community Chorus, under the direction of the Recreation Commission, made its first appearance on May 6 at the High School Auditorium under Mrs. Leroy Bunnell. The concert, given six weeks after the organization of the body, was enthusiastically received by more than 500. A silver offering was taken up, to be turned over to the local Red Cross for the flood sufferers in the South. This was Belleville's part in the National Music Week celebrations.

Besides the Chorus, which was heard in "America the Beautiful," De Koven's setting of "Recessional," Kremsner's "Prayer of Thanksgiving" and other numbers, the High School Orchestra, Boys' Glee Club and Elks' Band participated. Vocal and instrumental numbers were also given, including two songs by the Temple Male Quartet. Kathryn Scaine gave soprano soli and Nephi Ford harp compositions.

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TALLEY ACCLAIMED IN ST. LOUIS DEBUT

Capacity Audience Awaits
Young Artist—Other
Concerts Given

By Susan L. Cost

ST. LOUIS, May 28.—Of great interest was the concert on Friday evening, in the Shubert-Rialto, of Marion Talley. It was the young singer's début in this city, and great was the expectation. The theater was filled to capacity, and about 200 seats on the stage were occupied.

Miss Talley's poise and assurance are phenomenal for one of her youth, and she won her audience promptly with her naturalness and freedom from all mannerisms. Her program was varied, and held interest in that it showed to advantage the different phases of her singing. In coloratura numbers, such as the aria "Ah! Non Credea" from Bellini's "La Sonnambula;" "Je Suis Titania" from Thomas' "Mignon," and "La Primavera d'Or" by Glazounoff-La Forge, Miss Talley showed a tendency to squeeze her high notes, even though the register was noticeably even.

But in more simple numbers, such as MacFadyen's "Home," "When Love Is Kind," Reger's "The Virgin's Slumber Song," a sacred song, "In the Land of Fadeless Day," and others, Miss Talley displayed the purity of her voice by the delicacy and smoothness of her singing. There were other equally attractive num-

bers on her generous program, all of which stirred the audience to a high pitch of enthusiasm.

Miss Talley was assisted by John Corigliano, violinist, who played an air by Goldmark, the Pugnani-Kreisler Preludio and Allegro, Kreisler's "Old Refrain" and Sarasate's Introduction and Tarantelle in a masterly and thoroughly satisfying manner. Stewart Willie was the accompanist, and proved a most competent and interesting performer.

An organ recital was given on Tuesday evening in the United Hebrew Temple. The program was made up of works of St. Louis composers who are members of the Missouri Chapter of the American Guild of Organists. Those represented were Arthur Davis, Lillian Craig Coffman, Alfred Lee Booth, Doyne C. Neal, Arthur Lieber, Edward M. Read, Edgar McFadden, William John Hall and Ernest R. Kroeger.

The third and last concert of the St. Louis Philharmonic Society's season was given on Friday evening in the Roosevelt High School. Frank Geeks conducted and Mildred Doland, soprano, was soloist. Paul Friess was at the piano.

Two artists of renown have been appearing this week in Loew's State Theater. They are Emma Trentini, light opera soprano, and Eric Zardo, pianist. Mme. Trentini has been singing arias from grand opera, as well as a few numbers from light operas. Mr. Zardo is offering Liszt's Twelfth "Hungarian" Rhapsody as his featured number.

Robert Braun Resigns from Directorship of Academy in Philadelphia

PHILADELPHIA, May 28.—Within a few weeks after his appointment as director of the Zeckwer-Hahn Philadelphia Musical Academy to succeed Charlton Lewis Murphy, Robert Braun, pianist and director of musical academies in various parts of eastern Pennsylvania, resigned from his prospective new position. Mr. Braun had not actually taken office with the Academy in Philadelphia. Official announcement of his move has not yet been made, and nothing is disclosed concerning the reason for his decision.

The Philadelphia Musical Academy held its fifty-eighth annual commencement in Witherspoon Hall on May 24. Thirteen students were graduated with honors. Twenty-eight teachers' certificates were granted, and one student received the degree of bachelor of music. Lydia Passmore was awarded the Zeckwer gold medal for proficiency in theory. The Hahn gold medal for violin was given to Max Goberman, and the Presser gold medal for department of pedagogics to Katherine V. Burgess. The Hahn gold medal in the teachers' course went to Tessie Josephine Osga, violinist, and the criticism class medal in piano to Doris Duval. Ruth L. Oehler won the harmony prize. The history prize was won by Bertha F. Jackson. The president of the academy, Frederick E. Hahn, made the presentations.

After the exercises, the Students' Symphony and soloists gave a concert.
H. T. CRAVEN.

Rabinoff Gives Series in Bethlehem

BETHLEHEM, PA., May 28.—A feature of Bethlehem's music week celebrations was the series of five violin recitals given by Benno Rabinoff, who was heard by more than 3000 children during his three-day visit. Mr. Rabinoff was enthusiastically received in his programs. Bertha Rich accompanied him.

Anna Graham Harris Concludes Season

Anna Graham Harris, contralto, has concluded the most successful season of her career. On May 10, she gave a recital before the Montclair Music Club, having to respond to four encores. On May 12, she conducted the Woman's Choral Club of Hackensack, which recently won the State chorus contest sponsored

Orlando Forms Chapter of American Organists' Guild

ORLANDO, FLA., May 28.—A sub-chapter of the American Guild of Organists is formed, with the following members: Herman Siewert, regent; Carrie Hyatt Kennedy, vice-president; Frances Klasgye Freymark, secretary; Hazel Coffin Lenfest, treasurer; William Branch, auditor; Roberta Branch Beacham, librarian; Mrs. Mendsen and Elsie Shealey. The Guild, in conjunction with the Organ Players' Club, formed by city organists some time ago, plans to entertain Florida organists at a State convention to be held here in June. The Organ Players' Club will not be discontinued, but will keep up its good work in the community. It is believed, however, that in time this club will merge into the sub-chapter of the Guild.
P. P.

by the New Jersey Federation of Women's Clubs, when it appeared before the annual convention of the Federation at Atlantic City. On May 13, she sang before the same convention of the State Federation. Other recent appearances included an engagement at Rutgers University with the combined choruses of Rutgers, and the New Jersey College for Women in a Bach and Handel program.

Hurok Obtains Concession for Shubert Auditoriums

Due to the closing of Aeolian Hall, and to meet the increasing demands of various theatrical, musical and terpsichorean performances in the Times Square district, S. Hurok, concert manager, has arranged for the bookings of all the Shubert houses, including the Century Theater, for Sunday matinées and evenings, and for week day matinées. The seating capacities range from 600 to 3600. Many local and out-of-town concert and artist managers are now negotiating for dates, it is announced.

BRISTOL, CONN.—The annual concert of the Wallace-Barnes-Dunbar Male Chorus was held in the Bristol Community Theater on May 20. The chorus was assisted by Adele Parkhurst, soprano of New York.

Carnegie Fund Will Aid Smith College Music

NORTHAMPTON, MASS., May 31.—A grant from the Carnegie Foundation of New York has been made to Smith College, and will be used to extend the facilities for the study of music at that institution. Roy D. Welch, chairman of the department of music, has announced that a professional string quartet and individual soloists will be employed to illustrate works in the teaching of appreciation and history of music, as well as in the course in composition. The quartet will be utilized to play the main themes and the separate instrumental parts of chamber music under analysis by the lecturer, and will in certain cases perform works which have been composed by students.

HARTFORD SCHOOLS SING

"Hiawatha" Music By Coleridge-Taylor Heard at Annual Concert

HARTFORD, CONN., May 28.—The combined choirs of the Hartford Public High School, the Thomas Snell Weaver High, and the Morgan Gardner Buckley High were heard recently at the annual high school choir concert held in Foot Guard Hall.

Offered on the program under the joint direction of Ralph L. Baldwin and James D. Price, music supervisors in the schools of Hartford, were Coleridge-Taylor's cantatas "Hiawatha's Wedding Feast" and "The Death of Minnehaha." The soloists, Anna Wollman, soprano; Maurice Wallen, tenor, and James Woodside, baritone, were each heard to advantage.

Richard Church Durant of this city, soloist of the Yale Glee Club, was recently elected to "scroll and key" at the annual tap day ceremonies.

Pupils of Alice E. Townsend were heard recently before an audience that filled the auditorium of the Y. W. C. A. Approval of the program was demonstrated with enthusiastic applause. Muriel Bond Passmore and Lillian Nelson were the accompanists.

W. E. CASTELOW.

Musical Program Given at School Commencement in Vanceburg

VANCEBURG, KY., May 28.—Pupils of William Dugan, singing teacher, and Kathryn Ort-Clark, pianist, furnished the musical program at the Vanceburg High School Commencement on May 24. Appearing were Katharine Horsley, Marjorie Sanders and Oma Sullivan. The High School Glee Club, under the baton of Mr. Dugan, sang numbers by Offenbach and Verdi. Frances Stricklett played the accompaniments.

H. MCK.

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TERRE HAUTE GIVES NUMEROUS CONCERTS

Symphony and Woman's Club Arrange Programs of Much Worth

By L. Eva Alden

TERRE HAUTE, IND., May 28.—The closing program of the music section of the Woman's Club was presented by junior members, who gave an excellent account of themselves. Those appearing were: Dorothy and Henrietta Berkowitz, Deneta Sankey, Marguerite Cook, Katharine Spangler, Ruth Blankenbaker, Maurine Denny, Helen Frederick and Mary Alice Hale, pianists; Henriette Dies, Rosemary Cook, Blanche Sherfey, Nelle Corbine, Ethel and Opal Beckwith, Louise Cottom, vocalists; Helene Brown, Wilma Williamson, Charlotte Harris, ensemble; Maurine McIlroy, reader.

The Garfield High School music department directed by Reva Rankin, gave the most ambitious spring concert in its history when the orchestra and girls' glee club were heard in an excellent performance of the incidental music to "Peer Gynt" by Grieg. The story was read between the numbers by Ruth Hixon. Miss Rankin's fine work is attracting much favorable comment.

Vivian Bard presented two gifted young pupils—Katharine Spangler and Maurine Denny—in piano recitals recently. Well chosen programs were given with good taste and intelligence before appreciative audiences.

Piano students of Mary Heaton were heard in a studio recital. Those taking part were: Charmen Lenhart, Betty Mathews, Ellen Sausley, Bunny Eisenlohr, Susan Scollard, Ruth Ratcliffe, James Campbell, Dorothy Lenhart, Wilbur Engman, Virginia Bronenkant, Roy Pierce, Virginia Stone.

The T. H. Symphony, conducted by William Bryant, gave a concert for city school children in the Wiley Gymnasium. Works played were Elgar's "Pomp and Circumstance," Grieg's Second "Peer Gynt" Suite, an excerpt from Wagner and a Czardas by Delibes. The orchestra was organized a year ago to bring orchestral music within the reach of the masses, thus to instill a love of this art which will eventually lead to financial support of a large orchestra. Up to this time the musicians have given their services gratis for the good of the cause.

The following pupils from the violin class of the Normal Training School, under the direction of Gertrude Lotze, were heard in recital recently: Beulah Childs, Mary Ann Harris, Ruth Martin, Deneta Sankey, Geneva Sankey, Emerolous Van Cleave, and Russell Welborn.

Shelbyville Appoints New Supervisor

SHELBYVILLE, IND., May 28.—At the meeting of the City Schools Board on May 24, Edward H. Holloway, director of applied music in manual training high schools at Indianapolis for eleven years, was named supervisor of music, succeeding Ferol Van Doren, who has resigned. Mr. Holloway is a graduate of De Pauw, and will receive his degree this summer. He is an organist, a tenor singer and plays several band instruments. Tama Timmons, formerly Miss Lyke, has been re-elected as assistant supervisor. H. E. H.



ELEANOR SAWYER of the Chicago Civic Opera Company, now singing as guest artist at La Scala.

Iowa Cornell College Confers Doctor's Degree Upon Frederick Stock

MOUNT VERNON, IOWA, May 28.—Frederick Stock, conductor of the Chicago Symphony, will be given the honorary degree of doctor of music by Cornell College at its commencement exercises on June 8. This announcement was made by President H. J. Burgstahler in



Frederick Stock

the intermission in the orchestra's final concert at the Cornell Music Festival, the dates of which were May 12, 13 and 14.

The announcement brought tremendous applause, for it was a fitting means of celebrating the twenty-fifth successive appearance at Cornell of the Chicago Symphony, with Mr. Stock conducting. The local series of concerts is one of the only two festival engagements which the orchestra now accepts out of Chicago.

No small amount of sentiment is attached to Mr. Stock's visit. For three years before he became leader of the orchestra, following the death of Theodore Thomas, he was sent on tour with the symphony, and Mount Vernon was included on the itinerary. Since that time, Mr. Stock has never missed a year at Cornell. It has been largely through the co-operation of Mr. Stock, also, that the Cornell Festival has developed.

Troy, Ohio, Music Club Gives "Butterfly" Musicals

TROY, OHIO, May 28.—The story of "Madama Butterfly" was told by Mrs. John L. Globle, with musical illustrations played by Mrs. Clayton Macy, at a recent meeting of the Troy Music Club in the home of Mrs. Robert Verkel. Mrs. Frank McCullough, accompanied by Mrs. D. H. Sellers, sang "One Fine Day," "The Sun, the Heather and Youth" and "Mother Mine." At the same meeting Mrs. Roy Kester was heard in the Clayton Thomas "Japanese" Song and Miss Margaret Couch with Mrs. Macy accompanying, the "Chinese Lullaby" from "East Is West." A trio, composed of Mrs. Alexander Hamilton, Mrs. R. A. Hawthorne and Miss Couch sang the Spross "Invocation to Life." H. E. H.

Ada, Ohio, Arranges Recital

ADA, OHIO, May 28.—Mark Evans, recently elected head of the music department at the Ohio Northern University, arranged a recital for May 9, at the Lehr Auditorium. Listed to appear on the program was Mr. Lamiale, head of the piano department with Clyde Chiles in a performance of Scharwenka's "Scherzo" for two pianos. Other participants were Mary Kathryn Smith, Le Irma Landon, Dorothy Whitworth, Ruth Flick, Margaret Hatfield, Helen Artz, Anna Hardesty, Betty Irick, Margaret Hune, Marvel Cheney, Madge Betz, and Frank Long. Compositions by Kreisler, Chopin, Woodman, Beach, Faulkes, Phillips, Schuett, Parker, Haydn, Denza, Spinney, Mulder, and Scharwenka were played. H. E. H.

ROCKFORD, ILL.—The Augustana Band of sixty-nine college students gave a program in the First Lutheran Church recently, under Martin M. Johnston.

W. E. W.

LIMA'S MUSIC WEEK FEATURES ORATORIO

Kiwanis Harmonic Club Is Heard in Performance of "Elijah"

By H. Eugene Hall

LIMA, OHIO, May 28.—The Kiwanis Harmonic Club's performance at Memorial Hall on May 25, of the music of Mendelssohn's "Elijah," under the direction of Mark Evans, concluded Lima's second National Music Week observance. One hundred and twenty-five voices made up the chorus. Annie Roberts Davies, soprano; Vera Rousculp, contralto; R. B. Mikesel, tenor; and Don D. John, baritone, were the soloists.

The celebration opened at the Hotel Barr with the women's chorus of sixty voices of the Lima Women's Music Club, under the direction of Millie Sonntag Urfer. It was a fine example of ensemble singing. The concert was sponsored by the Lions' Club.

A choral number that gave pleasure was "The River of Stars—A Legend of Niagara," by Clarence K. Bawden from the poem of Alfred Noyes. The soprano arias in this number were effectively negotiated by Irene Harruff Klinger, president of the organization. Negro spirituals sung were particularly popular with the audience. "To the Spirit of Music," by Percy Rector Stephens, was effectively given.

Oliver Clyde was the guest artist. Esther Lynch at the piano gave competent assistance to both soloist and chorus. The program was arranged by Mrs.

TEACHERS IN CINCINNATI PRESENT SPRING PROGRAMS

Conservatory and College of Music Are Both Represented in Musicals—Lists Are Diversified

CINCINNATI, May 28.—Albino Gorno of the College of Music gave a pupils' recital recently. Mr. Gorno presented Miss Conroy in a group of three pieces from the Suite "Bergamasque," Mildred Stewart in the Chopin G Minor Ballade, and Rhea Endter in the Scherzo from the C Minor Concerto by Pierné.

Leo Paaly of the Cincinnati Conservatory presented Minerva Yelton, Esther von Bockern among others in a recent pupils' recital.

Robert Powell and Walter Ryan, and Eyra Hoffmann and Marienna Cahill in a group of duets, and Margaret Baker Sponsell and Ruth Draper in several solo numbers including the "Shadow Dance from Dinorah" were heard in a recital of John A. Hoffmann pupils, at the Conservatory.

In the same auditorium the day before, May 25, Dan Bedoe presented his pupil, Helen Louise McCormick, in a recital.

The second recital of pupils from the class of Parvier Titus, organist, was held at the Church of the Advent.

Mr. Huebner of the College of Music faculty, presented his pupils on May 28 in the College of Music Auditorium.

"Pan on a Summer Day" by Paul Bliss was given on May 25 by Sarah Cline of the College of Music.

PHILIP WERTHNER.

Greenville Music Club Contributes to National Music Week

GREENVILLE, OHIO, May 28.—The Greenville Music Club made its contribution to National Music Week with a concert in Memorial Hall on Wednesday evening, May 4. On the program were two choral numbers, "I Will Extol Thee, O Lord" from Costa's "Eli" and Charles Wakefield Cadman's "The Morning of the Year." Participating in the performance of these two compositions were Louanna Meeker Brown, Margaret Mc-

Urfer, Pauline Wemmer Gooding, and Blanche Numen Baxter.

The second event was Victor Herbert memorial concert by the Lima Symphony, under the baton of Charles L. Curtiss. The orchestra was assisted by a quartet made up of Mrs. Fred Schilling, soprano; Vera Rousculp, contralto; Don D. John, baritone; and R. B. Mikesel, tenor.

A pleasing orchestral feature was the performance of "Irish" Rhapsody, written in 1910 for the Hibernian Society of New York. The quartet gave effective renderings of "The Sea Has Its Pearls" by Pinsuti, and "Lullaby of Life" by Leslie.

Advanced pupils of Silvio Scionti of Chicago gave the three concerts. Mabel Kauffman, Bernadette Blanchard, and Leona Feltz were the performers in a program of concertos by Mendelssohn, Mozart, Reinecke, Schumann, and Grieg.

Henry Diesel, Sr., a leading factor in Lima's music life for many years, was the chairman of the Music Week.

Ribbon honors were awarded to winners in the young people's music contests on May 24. There were 160 contestants from many northwestern Ohio cities—Van Wert, Celina, Ada, Delphos, Finlay—in addition to the Lima entrants. Many churches had special programs—Trinity Methodist Episcopal, and South Side Church of Christ, under C. S. Pelletier. Finally, there were instrumental solos and readings by Lucille Sherrits, Maxine Miller, Dwight Miller, Dorothy Mae James, Mary Houser, Myron Whitney, Mrs. Charles McElfresh, Mrs. F. G. Baker Parlette, Viola Wallace, Amy Glenn, Mrs. Lester Schneider and Hildreth Wallace.

Knight and Irene Sellman, sopranos; Marie Clark, Helen Krickenberger, and Della Wolf, contraltos; Gus Buchy, Clarke Waggoner, and Roll Waggoner, tenors; Herman Brown, Ralph Clark, and Chester Sellman, basses. Louanna Meeker Brown is the choral group's director and Lotti Leas is the accompanist. Other numbers were the Andante and the Allegro con Fuoco from Mendelssohn's Op. 22 and a Schubert Impromptu played by Otilia McGreevey and Lottie Leas, pianists; and two violin solo by Dwight Brown.

FESTIVAL AT GRANVILLE

"Cavalleria Rusticana" Is Presented by Deniston University

GRANVILLE, OHIO, May 28.—"Cavalleria Rusticana" was presented at the twenty-first annual May Music Festival held here at Deniston University on Friday, May 20. Grace Demms was Santuzza; Helen McClaffin, Lucia; Nina Shepard sang Lola; Ralph Elwyn, Turridu; and Louis John Johnen was the Alfio. The Festival Chorus and the Denisohn Orchestra were under the direction of Karl Eschman.

Other numbers on the festival program were an aria from "La Bohème" sung by Mr. Elwyn; a group of songs by Miss McClaffin; a group by Mr. Johnen; and a Mozart aria by Miss Demms.

Artists Give Jewish Program as Benefit

A program of Jewish music was given as a benefit in Carnegie Hall on the evening of May 30. The participating choirs listed were the Boiberiker-Kapelie, led by H. Gross; the Paterson Choir, under Leo Leov, and Cantor Mordecai Hershman's choir. Other soloists scheduled were Simeon Bellison, first clarinet of the Philharmonic Orchestra; Ludwig Staz, actor, and Florence Stern, violinist.

HONOLULU.—Music and dancing characteristic of six races was presented at the Nuuanu Inter-Racial Y. M. C. A. in connection with an exhibition of arts and handicrafts of these groups. C. F. G.

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SURVEY OF EUROPEAN ACTIVITIES ♦

Paris "Grand Season" Brings Many International Celebrities to Hearing in Annual Gala Programs

Gallic Music Takes on Sudden Brilliance with Approach of Spring—Mary Garden Appears in "Resurrection" at Opéra-Comique—Morini and Huberman Among Violin Celebrities—De Falla Has Ovations on Appearance in Concert of His Works, Bringing Paris Première of the Harpsichord Concerto—Straram Leads Novelties, Including Purcell "Fantasys"—Saminsky Gives Lecture Recital for "Musique Vivante"

PARIS, May 15.—In Paris the musical season lasts nearly all the year round. The concert halls close their doors for three months only: July, August and September, but the Opéra and the Opéra-Comique continue their performances during the summer months. The normal Parisian concert season lasts about six months: from the middle of October until Easter, when the four big symphonic orchestras, the Colonne, Lamoureux, Pasdeloup and Société des Concerts and their season. Then comes the "Grand International Season," which starts about May 1 and closes toward the end of June. This season is a kind of international music show, where the best musicians from all parts of the world come to exhibit their talents.

For seven or eight weeks the Parisian has the opportunity of hearing really the best artists in the world and to see the last creations of opera, ballets and operettas. The part which French artists play in this international season is very modest. Of thirty-one concerts, announced for the month of May at the Salle Gaveau, the best and largest concert hall in Paris, only five are given by French artists, the rest being performed by artists from other nations. This concert hall is booked for May and June almost a year in advance, and you find among the announced virtuosi the greatest stars from every part of the world.

Features of "Grand Season"

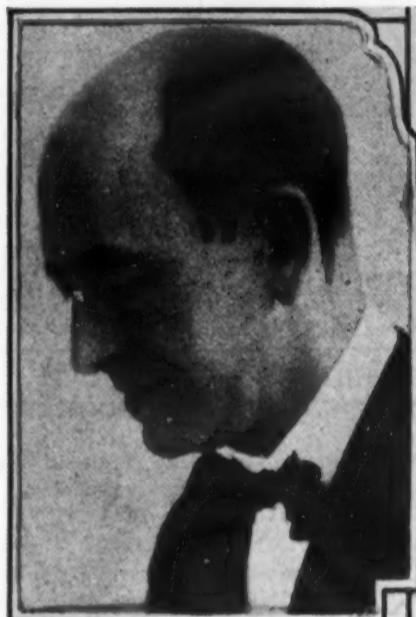
During this "Grand Season" Paris has ten or more concerts daily, which makes the task of a music critic a difficult one. Many artists and companies already have the tradition of coming to Paris during this season every year. The "Grand Season" is unimaginable without Diaghileff's ballet performances, Koussevitzky's concerts, or without the famous trio of Cortot, Thibaud and Casals at the Opéra. Mary Garden is singing as guest at the Opéra-Comique, in Alfano's "Resurrection."

Vladimir Shavitch, conductor of the Syracuse Symphony, will lead the Conservatoire Orchestra at a gala benefit concert on June 7, to raise funds for a new Beethoven monument in Paris. Mr. Shavitch will conduct the Beethoven Ninth Symphony, in the performance of which the Chœur Mixte de Paris will participate.

Modern Works Given

A choral ensemble conducted by Lazare Saminsky, the composer, who is well known in New York, was a feature of a recent concert of "La Musique Vivante" series. Featured on the program was a talk by Mr. Saminsky on "The Celtic and Hebraic Elements in Modern Music." The Finale to his Opera-Ballet, "The Gagliarda of a Merry Plague," was given on the list, as were a Sonata

by Charles T. Griffes; the "Danse du Roi David" by Castelnovo-Tedesco; "Hebraic Songs" by Ravel, Milhaud and Saminsky; Gniessin's "Serenade de Suskind von Trimberg"; and Folk-airs of Ireland, Catalonia and Scotland, harmonized by Arnold Bax and Granados. The participating artists included Raymonde Delaunois, mezzo-soprano; Mme. Romanitza, singer of the Opéra; Mmes. Marie Bonnet and Moreau-Leroy, pianists; and Jean Schricke, cellist.



Manuel De Falla, Who Appeared in a Paris Concert of His Works Recently

In spite of very bad acoustic conditions for a recital, the Opéra tempts many virtuosi, and this season many recitals are announced at this house. Few are the artists who are able to fill the Paris Opéra, and it seems a foregone conclusion that some of the newcomers to this house will be unsuccessful in their task.

The first victim of this huge hall was Erica Morini, the well-known violinist, who after filling the Gaveau succeeded only in half filling the Opéra. She had, as usual, a triumphant success, but it must be said that the Opéra platform, with the iron curtain behind, is even less suitable for the violin than for the piano. With the exception of Beethoven's "Kreutzer" Sonata, we could not possibly appreciate the program of this violinist. Such works as the "Danse Slave" by Dvorak, "Valse Caprice" of Wieniawski, "Danse Tzigane" of Nachez, Romance and Tarantalla by Sarasate were included. It is regrettable that an artist of Erica Morini's class should choose such a "charity-concert" program for her recital!

Another violin-star, Bronislav Huberman, gave a concert, this time at the Salle Gaveau. A very interesting program included Franck's Sonata and the Concerto of Saint-Saëns, played with Schultze, a very gifted pianist and accompanist, Bach's Sarabande and Tempo di Bourré, "Souvenir" by Tchaikovsky and Mazurka by Zarzycki. The famous violinist had a great success.

Andrés Segovia, the Spanish guitar virtuoso, gave his second concert this year on May 9, and as usual had a crowded house at the Salle Gaveau. His success is still growing; he is already a Parisian idol. It is really difficult to believe what this artist can get out of such a primitive instrument as a guitar! He makes the same deep impression when playing Bach or modern Spanish composers. The shades of tone he can produce from his guitar, his feeling and style are wonderful. Segovia is a great artist!

Another Spanish master was the object of public ovations: Manuel de Falla, the composer, who participated in a con-

cert of his own works at the Pleyel Hall. "All Paris" was there. De Falla is not merely appreciated by a few Parisian musicians, but he is beginning to be one of the most popular composers here. He has arrived at the point when every work written by him finds immediately dozens of publishers and performers. Such popularity is enjoyable, but is also dangerous for a composer. Few of them can stand such success, and we know of many for whom a premature success has been ruinous. But Manuel de Falla is far from being a young composer, and his success and popularity are fully deserved and probably will give new strength to his wings!

The program of his concert included: "Fantasia Baetica" for piano, played by the author, Seven popular songs, "Cordova" and "Psyché," sung by Madeleine Greslé, and a first hearing of the Concerto for harpsichord or piano, flute, oboe, clarinet, violin and 'cello, which De Falla composed specially for Wanda Landowska and which she performed previously in Madrid and New York. This work was played twice during the concert: the first time with the composer at the piano and the second time with the composer at the harpsichord. It was a good idea to perform twice a new work at the same concert; it allows the hearers a better advantage to understand the music.

The Concerto showed us De Falla quite in a different light, than before. We scarcely recognized the author of the genial Spanish Songs, or of the splendid "Amor Brujo" and "Tricorne," full of Spain's rich and attractive folklore. The Concerto is rather "pure music." It has three classical parts: Allegro, Lento and Vivace; and the form is masterly. Counterpoint plays for the first time a predominant rôle in De Falla's music.

The sonorities and instrumental effects are very interesting . . . but on the whole the new work deceived many of the composer's admirers. . . . The Concerto gave us the impression that De Falla tried to be as little Spanish as possible . . . but the charm, which followed his previous works, was somehow gone and something academical appeared in its place. The piano version seemed to be more effective than the harpsichord, which did not blend well with other instruments. The composer was the object of long and cordial ovations after every number of the program. It was a spontaneous homage to the leading Spanish composer of our days.

Recitals Are Numerous

Marcel Dupré gave another organ recital at the Trocadéro. The program included Bach's Toccata in F and six Chorals, Mendelssohn's Fourth Sonata (What a delightful Allegretto!), Franck's Choral, works by Widor and Dupré. At the end of the concert Dupré improvised a "Tryptique" (Prelude, Passacaglia and Fugue) on a given theme with usual skill and taste.

The piano recitals were not numerous for the beginning of the "Grand Season." Victor Labunski, brother of the composer, Felix Roderic Labunski, gave his second recital in Paris at the Gaveau, on May 10. He scored a success that only pianistic heroes can elicit. He gave a first hearing of a Bizet-Rachmaninoff Minuet from "L'Arlésienne," of Szysmanowski's Mazurkas and of his own Minuet and Impromptu. The program included also Haydn's Variations in F Minor, Beethoven's Sonata, Op. 53, Debussy's "Reflets dans l'eau," Prokofieff's Gavotte and works of Liszt and Chopin. This pianist undoubtedly has a future, and is already known as one of the best Polish pianists of the time.

A young and gifted French pianist, Jacques Dupont, gave a successful recital at the Agriculteurs, playing Bach's Concerto "Italien," Mendelssohn's "Variations sérieuses," Beethoven's "Appassionata," Schumann's "Carnaval" and Liszt's "Mazeppa" and "Rhapsodie Espagnole." He must be considered as one of the best French pianists of the younger generation.

Among American virtuosi we must mention Beveridge Webster, pianist, and Samuel Dushkin, violinist, who gave together two sonata evenings. They performed successfully sonatas of Bach, Mozart, Brahms, Franck, Fauré, Debussy and Blair Fairchild. Their interpretation was not always on the same level and they do not yet form perfect "ensemble," but their youthful temperament and serious work promises very good results in the future.

We must also mention the successful "début" of Alice Tully, a very young soprano, who gave her concert with the Pasdeloup Orchestra, under the conductorship of Rhené-Baton and succeeded in having a crowded house. Another American soprano, Mrs. Jefferson-Cohn, gave a concert with Pasdeloup Orchestra, under Wolff's conductorship. She had a good success. Miss MacLeish, an American soprano, gave a concert with Marcel Ciampi, pianist, at the Salle du Conservatoire.

Novelties Introduced

Among novelties we heard several first auditions at the S. M. I. concert on May 6. The program included: Four popular Spanish songs and "Au jardin de Lindaraja" by Joaquin Nin; a Trio for Flute, Clarinet and Bassoon by Charles Koechlin; a "Finale" for 'Cello and Piano by Florent Schmitt; a Sonata for violin and piano by Louis Aubert and a Sextet for strings, clarinet and piano by Roy Harris, an American.

Walther Straram, as usual, does not fear to conduct novelties, or works seldom performed. During his last three concerts he gave five first hearings: "Boccacerie," a suite by Delvincourt; "La Cathédrale engloutie" of Debussy, orchestrated by Henri Büscher; the "Fantasys" by Purcell, a Concert by Albert Roussel, and "Equateur," an oratorio by Benoist-Méchin.

Purcell's Fantasys were discovered not long ago by André Mangeot and Peter Warlock and were published this year by Curwen in London. They are

[Continued on next page]

Rare Works of Reger Heard at Frankfort Fête

FRANKFORT, May 18.—Inaugurating the long series of musical events to be held at Frankfort throughout the summer, the fifth festival of the Max Reger Society held considerable interest for those admirers of the academic modern master who were in attendance at the sessions. The conductor was Clemens Krauss, intendant of the Frankfort Opera, who will lead the New York Symphony as guest next winter.

Among the rare works heard was the Sinfonietta, which is a lengthy and very typical composition of this musician. Also notable were the "Mozart" Variations and the "Symphonic Prologue," both of which were imbued by Krauss with plastic appeal and a searching development of detail. The "100th Psalm" was another work given, a chorus participating.

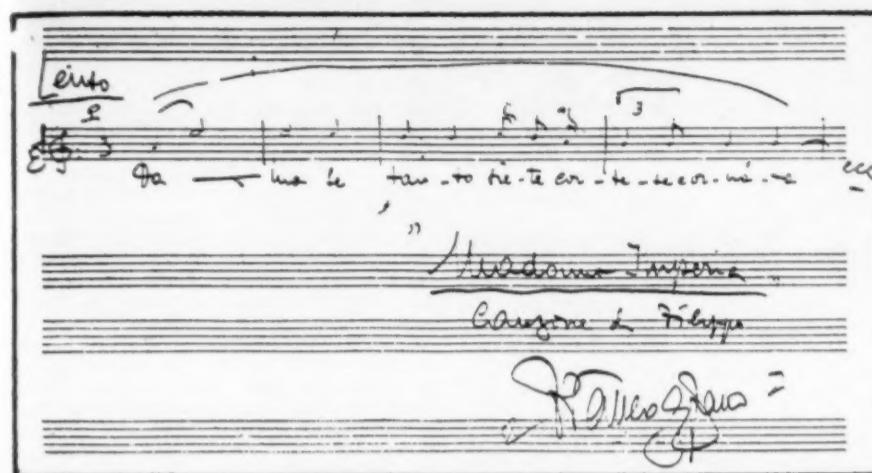
The Leipzig organist, Gunther Ramin, of the historic Thomaskirche, where Bach once was active, may be regarded as a very exceptional performer. His performance of the D Minor Introduction and Fugue are models of their kind. He also played in the Choral Fantasie and two motets, all of which were forbidding in their complexity. In the "Beethoven" Variations were heard Walter Giesecking and Alfred Hoehn. Emmi Leisner sang works of Reger.

A noted personality was Paul Hindemith, who in his capacity of master-viola player gave the D Major Suite for that instrument with superb effect. The Amar Quartet, to which Hindemith belongs, gave the Quartets in F Sharp Minor and A Major with excellent effect, and participated in the Piano Quartet with Walter Giesecking, who showed his familiar magic of style. The ensemble was heard with Alfred Hoehn in the Piano Quintet in C Minor. The Ballet Suite for orchestra also delighted.

❖ NEWS FROM CONTINENTAL CENTERS



"Madonna Imperia" Has Première in Turin



Reproduced with acknowledgments to "Revista d'Italia e d'America"

Theme from the Canzone of "Filippo" in "Madonna Imperia," Autographed by the Composer

Alfano Returns to Early Style of "Resurrection" in Brief One-Act Comic Opera of Fifth Century—Cordial Reception Given New Work, in Which Sentimental Elements and Warm Melody Predominate Over Cerebral Traits — Rossini's "Cambio" Revived

TURIN, May 18.—An evening of much gaiety was that at the Teatro di Torino on May 5, at which time occurred the world-première of "Madonna Imperia," a one-act comic opera by Franco Alfano, on a libretto by Arturo Rossato. The work, which will be heard at the Metropolitan next winter, had a warm reception. In addition to applause after the various scenes, there were at the end seven cordial recalls for the authors and the artists.

The opera is based on a story of Balzac's from the "Contes drôlatiques." *Filippo di Mala*, a young cleric of charm and graceful manners, but very poor, goes in the train of the Archbishop of Bordeaux to the Council of Constance in the year 414 A.D. The youth is fascinated by the pomp which surrounds the lives of the noble dignitaries of the day, and in particular by the rich feasts which are held at the house of the opulent *Imperia*, a lady famed for her beauty.

One day he evades the guards at the entrance and slips unnoticed into the mansion, stumbling by chance into the boudoir of the mistress. He is entranced by her charms, and stands rooted to the spot. When she demands what he wants, he stammers that "she shall give him back his soul." The lady, with curiosity roused by this unusual suitor, regards him closely. The cynical beauty feels the dawning of a real passion.

But a complication enters in the arrival of two suitors, who are important dignitaries. In the operatic version they are changed from a Bishop and a Cardinal to the secular equivalents of Chancellor and Ambassador, doubtless for politic reasons. The character of the heroine is also made more sentimental and less calculating than in the original.

Hanging or an Office

Now, the Chancellor wants to get rid of the intruding young cleric, so he draws him aside and gives him the choice between hanging on the morrow, if he remains, or an important political appointment. *Filippo* pretends to choose the latter and the Chancellor delivers to him the legal document with his seal. The youth then suggests a ruse to get rid of the Ambassador, by spreading the report that the Archbishop has succumbed to a contagious

disease. The scared Ambassador speedily retreats and shuts himself away from contagion. As a reward, the Chancellor gives *Filippo* in private the sum of a hundred scudi. The latter then leaves the room.

But the Chancellor had not reckoned with the temperamental *Imperia*, who refuses to listen to his suit. She is so disdainful that he leaves the house, mortified. Then *Filippo* reappears—he has only been in hiding. The two pledge mutual affection, and *Imperia* orders an elaborate supper to be spread for the former humble clerk, now a prosperous official.

Alfano in this opera has returned in a certain sense to the style of his first work, "Resurrection." It is said that he sought a new path, placing himself exactly in the state of mind in which his career was undertaken. We are rather far in this work from his "Sakuntala," which bristles with bizarre harmonies and with acoustic combinations *outré* and complex, and in which the coloristic influence of Schönberg is felt. The latter opera still awaits a proof of its rehabilitation in the Italian theater.

But "Madonna Imperia" brings to us the speech of melody, a melody which again assumes the traditional expansions of sentiment, and for which everybody—after having sacrificed on all the altars of modernism—is now thirsting.

Tuneful Elements Sovereign

Alfano renounces here the whole array of super-technics in orchestration, and designs his own music with that correctness and beauty of rhythm which are the constant norm of the Italian musical drama. This is not to say that he traces his melodic schemes by linking them together and disposing them in the antique manner, constructing a series of set pieces. For a revolutionary nature like Alfano's this would be impossible.

"Madonna Imperia" is instead a succession of scenes, to each of which the composer has desired to give a distinct imprint, a complete development, a solid synthesis of emotional content. All this is refreshing, and as provided by Alfano, is surprising—one might even say, overwhelming, in effect.

Whereas the music of the theater tends always to become more internationalized, Alfano has felt the need of expressing himself according to the tendencies of the race. He, therefore, has succeeded in attaining a type of melody which, by its clarity, intensity and development is conveniently called Italianate.

The vocal part is placed in the first line, in such a way that the words give the concrete form of the thought. In this opera, in fact, we have, apart from true and individual pages of cantabile, a modern recitative. It does not recall the changing modulations of the *basso continuo*, nor does it aspire to the rhythmless aberrations of a certain idiom which blooms in many contemporary works. The vocal speech of Alfano is persuasive, logical and characteristic. It is in a sense envelops the words, being a garment and not padding.

The orchestration is rich, but not exuberant. It avoids turgidity of vocal voices and accumulations of acoustic details. It has moments of fullness, but also of vaporous lightness. In this respect also Alfano has renewed his method. The man who orchestrated in such full and complicated style in "Sakuntala" has taken, as it were, a purifying bath, artistically, and become a devotee of the simple. In every way, his personality and originality remain in the new style.

Without dispute Alfano has attained the objective which he set himself—that of giving to the public a lyric drama of definite line, generated from an interior nucleus of pulsing, passionate life, and without any artifice of intellect or speculative cerebration. He has succeeded in all this, but he has not been able to renounce entirely his own lyric temperament, that which in his nature partakes of the sentimental and the Neapolitan.

In "Madonna Imperia," lyric and passionate expansion predominate over comic vivacity and humor. The opera rests largely upon two duets which, with their impetuosity, attract almost all the interest of the hearers. Quite other researches into elements of brilliance and vivacity would have been made by a genius born to write operatic comedies. And a different serenity and balance would have been found in that case.

It is comforting, however, to find that an Italian musician, after having taken counsel from a theatrical-symphonic style somewhat revolutionary, has turned toward a form less bizarre, distorted and paradoxical.

Performance Excels

The execution of "Madonna Imperia" was perfect. Vittorio Gui conducted it with great penetration of style and of musical demands. The orchestra, under his guidance, expressed the harmonic content with elegance and the dynamic processes with nicety. Florica Cristoforeanu was a sufficiently effective protagonist of the title rôle, both in dramatic force and in smoothness of song. The tenor Bagnariol as *Filippo* and the bass Bettini as the Chancellor sustained their parts quite well. The other artists also—Scattola, Votto, Mindioci, Ferretti and Pichetti—contributed to form a worthy whole.

The opera of Alfano was followed by a performance of "La Cambiale di Matrimonio" ("The Bill of Marriage"), a joyous farce by Rossini. It was the first

work of the composer, given for the first time in the Teatro San Moisè at Venice in 1810, and now dug up for the first time.

The Early Rossini

The impression of the public was a pleasant one. Rossini appears in the "Cambio" to be under the influence of his own time, and particularly under those of Cimarosa and Generali; but already he shows his own personality to be in the process of ferment, enough to give to the score a stamp of geniality. In spite of the fact that the libretto seems somewhat poor in resource, the jet of musical ideas flows with a pro-



Photo by Badodi, Milan
Franco Alfano, Composer of "Madonna Imperia"

digious fluidity which was later to stun the world and from which the "Barber" was thrown off.

The performance was a most accurate one, in style and in accentuated *brio*, by virtue of the merits of the conductor, Gui, and his singers. Paola Filippini distinguished herself as the heroine. There co-operated with success the bass, Vincenzo Bettini; the tenor, Tino Folgar; the bass, Carlo Scattola, and Mme. Carmen Tornari.

Less acceptable was the *mise-en-scène* designed by the Russian painter Komisarjewski. This seemed somewhat elementary, synthetic and summary.

FEDERICO CANDIDA.

Paris Hears Vivid Concert Novelties

[Continued from preceding page]

nine in number, but only three were performed by Straram (Nos. 3 and 4 and the Fantasy on a single note). Purcell composed them when twenty-two years of age, but the music shows us already all the merits of the future English master. The "Fantasys" were well conducted by Straram.

The instrumentation of the well-known piano composition of Debussy, "La Cathédrale engloutie," did not satisfy the admirers of the French genius. We do not think any living composer, (with perhaps, the exception of Ravel) could successfully undertake such a work. We also think that Debussy knew what he was doing when writing "La Cathédrale" for the piano.

Commercial Products "Glorified"

The "Concert" of Albert Roussel (Allegro-Andante-Presto) won a success rather unusual for a first hearing. It is a fine composition for a reduced orchestra. It has the charm of a French pastel drawing. Perhaps never before has the composer showed such a splendid mastery of the orchestral colors.

"Boccacerie" is a suite based on Boccaccio's "Decameron." Claude Delvincourt won the Grand Prix de Rome in 1913. He is a clever musician, with a good technic. The music is full of spirit,

witty and gay, and would suit a ballet very well.

Jacques Benoist-Méchin, born in 1901, is one of the youngest French composers. The cantata "Équateur" was composed for the Colonial Show of Marseilles. It has a text by J. Supervielle, "glorifying" products of the colonies. The titles of different parts are: "Hymn to Cérès," "Silk," "Tobacco," "Coffee," "Corn," "Sugar," "Rum" and "Hymn to the Sea." The music proved that the task was beyond the capacities of the young composer. He failed to express musically his idea of a Colonial Cantata in this work. He seems to be a composer of talent, but the impression in general was negative.

Straram also performed several works seldom played in Paris: Strauss's "Don Quichotte" with Maréchal as soloist; Mahler's Fourth Symphony, with Joy MacArden, soloist; a Concerto for 'cello and wind instruments by Jacques Ibert; "Offrande à Siva" by Delvincourt; "Foules" by Ferroud and the Third Symphony of Karol Szymanowski.

"FELLAB."

Bach Festival Announced for Munich

MUNICH, May 16.—The fifth Bach Festival of the New German Bach Society will take place in this city, May 28 to 31. A number of prominent artists will take part.

Church Pays Tribute to Harry Burleigh for Long Period of Service

Harry T. Burleigh, noted Negro composer, completed thirty-three years of service on May 22 as baritone soloist in St. George's Protestant Episcopal Church. As tribute to him, a musical program was presented by the choir, in which Negro spirituals and other compositions by Mr. Burleigh were used.

Dr. Karl Reiland, rector of the church, spoke of the service that Mr. Burleigh had rendered St. George's Church, saying this service was an honor to his race and country. Among the spirituals arranged by Mr. Burleigh that were sung were: "Dig My Grave Long and Narrow," "My Lord, What a Mornin'," "Deep River," "I Hope My Mother Will Be There," and "Swing Low Sweet Chariot." Violin numbers, including Burleigh's "Southland" Sketches, and Clarence White's arrangement of "Nobody Knows the Trouble I've Seen" were played by Edwin Ideler. Several spirituals were sung by Mr. Burleigh, among them "I've Been in the Storm So Long," "You May Buy Me in the East," "I've Got a Home in a Dat Rock" and "I Don't Feel No Ways Tired."

In 1894 the position of baritone soloist became vacant at St. George's, and Mr. Burleigh was one of sixty applicants. He was the only Negro competitor, and

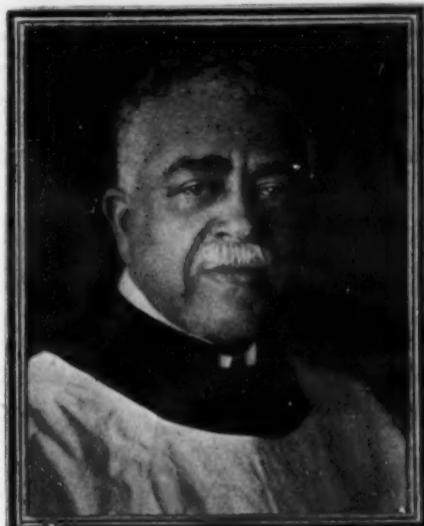


Photo by Mishkin

Harry T. Burleigh

after appearing before a committee was chosen.

Mr. Burleigh has composed over 100 songs, and several anthems for chorus. He was born in Erie, Pa. While attending school there, his voice attracted attention, and he was asked to join a church choir. He later won a scholarship at the National Conservatory of Music, of which he is a graduate.

CLEVELAND G. ALLEN.

Cleveland Museum Presents Its First Music Exposition

[Continued from page 1]

terial of all three movements—and even the harmonies—seem to take their origin from a particular melodic figure of three descending notes appearing in the introduction. Gay rhythm follows the exposition of the first theme of the Allegro, followed again by material of the exposition, brilliantly treated in violin and piano with a short and vigorous coda.

The Andante, deriving its thematic material from the first movement, is essentially lyric and of sustained beauty. In the third movement, Presto, a whirling rhythm tarantelle-like figure becomes the accompaniment of a sustained theme in the violin. In the meanwhile a strong choral-like theme is played by the piano, the violin continuing its tripping figure. A new theme of lyric nature appears, leading to a climax of choral chords, and the peaceful, closing theme.

Mr. Shepherd's composition, a Triptych for soprano and string quartet set to poems by Rabindranath Tagore was presented at the Museum by Florence Page Kimball of New York and the Ribaupierre String Quartet. As a composition it ranks with music of the moderns, yet contains passages of exquisite beauty and is not absolutely in the modernistic vein. Throughout is a mood of tender and poetic substance that betokens a reverent attitude toward the deep mysteries of life, a yearning for their solution.

HELEN BARHYTE.

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CONCERTS IN CLEVELAND

Chamber Music and Organ Program Furnish Pleasure to Audiences

CLEVELAND, May 28.—The final concert in the series given by the Chamber Music Society was heard in the Wade Park Manor ballroom on Tuesday evening, May 24.

Trios for piano, violin and 'cello were played by Beryl Rubinstein, André de Ribaupierre and Victor de Gomez. Brilliance and rich expression marked the playing of music by Schubert and Tchaikovsky. The ensemble was perfect. The Second Trio of Schubert, in E Flat, was given an attractive and beautiful reading. The Tchaikovsky Trio played was the one written in memory of Nicholas Rubinstein. The third recital in a series devoted to Brahms' chamber music was given in the Cleveland Museum of Art on Friday evening, May 20. The numbers played were the Piano Trio in B Major, Op. 8, and the Piano Quartet in A Major, Op. 26. André de Ribaupierre, Beryl Rubinstein, Victor de Gomez and Carlton Cooley were the artists. Preceding the recital, Arthur Quimby discussed the compositions in the classroom.

On Sunday afternoon, May 22, Arthur Quimby played a short program of organ music in the garden court of the Museum of Art. The numbers heard were by De Lamarre, Vierne, Bach, Mendelssohn and Douglas Moore. HELEN BARHYTE.

Banjoists' Guild Gives Annual Concert

The American Guild of Banjoists, Mandolinists, Guitarists gave its twenty-sixth annual concert in the Town Hall on the evening of May 25, under the direction of William Edward Foster, the program being devoted more or less to popular numbers, including a medley from "The Mikado," played by the Serenaders' Plectrum Orchestra. The list of soloists included William Foden, guitar; W. E. Foster, mandocello; Harold Maass, mandolin; Oscar Jacobson, guitar; Shirley Spaulding, banjo; Albert Bellison, tenor banjo; Walter T. Hoyt, mandolin; Lloyd Loa, mandola, and William T. Bowen, banjo. The melodious, agreeable effects which issued from the combination were heard by an audience large and pleased. J. D.

Pupillo Is Soloist in Artist Series

CHICAGO, May 28.—Luigi Pupillo, violinist, was soloist in the artist concerts at Lyon & Healy Hall last week. Beginning with an Arioso by Bach, Mr. Pupillo gave a varied program, in which were a number of modern numbers by Burleigh, Levitzki, and others. He played with sweet, singing tone, expressive color, and deft technical precision.

CHICAGO.—Rene Lund, baritone, recently sang for the Chicago Athletic Association for the Lake View Musical Society and for the Beverly Hills Woman's Club.

Salzburg Mozarteum Gets New Portrait of Master

SALZBURG, May 5.—A new portrait of Mozart, by J. della Croce, has recently been acquired by the Mozarteum here. The work is known as "Mozart with the Diamond Ring," and depicts the composer in a costume of unusual attractiveness.

BOOKED FOR CHICAGO

Bertha Ott Announces List of Attractions for Coming Season

CHICAGO, May 28.—Bertha Ott, local manager, announces that the following artists have contracted to appear in concerts under her management for the season of 1927-28:

Harold Bauer, Rita Benneche, Dai Buell, Zlatko Balokovic, Pablo Casals, Eusebio Concialdi, Clarence Eddy, The Mischa Elman String Quartet, the English Singers, Geraldine Farrar, Ignaz Friedman, Flonzaley Quartet, Amelita Galli-Curci, Ossip Gabrilowitsch, Minne Hambitzer, Georgia Hall-Quick, Frieda Hempel, Myra Hess, Ernest Hutcheson, Gretchen Haller, Jose Echaniz, Maria Jeritza, Paul Kochanski, Fritz Kreisler, Marguerite Melville Liszowska, Francis Macmillen, Marie Morrisey, Vera Mirova, Leo Podolsky, Sergei Rachmaninoff, Fritz Renk, Moriz Rosenthal, Vladimir Rosing, Harold Samuel, E. Robert Schmitz, Sydney Silber, Andre Skalski, Marion Talley.

Joint recitals will be given by Harold Bauer and Ossip Gabrilowitsch, Mr. Bauer and Jacques Thibaud, Guy Maier and Lee Pattison, Georgia Kober and Irene Pavloska, Georgia Kober and Theodora Sturkow-Ryder, Olga Sandor and Lois Colburn, Theodora Troendle and Theodore Kittay, Manuel and Williamson.

CLEVELAND CLASSES

Rubinstein, de Gomez, Fuchs, and Simmons Will Teach

CLEVELAND, May 28.—Increase in master classes to be held this summer at the Cleveland Institute of Music gives opportunity for advanced and professional students seeking intensive instruction, occupied during the winter season with concerts and teaching.

In the six weeks' course from June 20 to July 30, an extensive master curriculum in piano, violin, 'cello and song répertoire is being offered.

Though the master lessons are held in class, the number of pupils is so limited that there may be individual attention to each. In this way the benefits of the class, including all the advantages of private lessons as well as opportunity to observe and learn from points of technic and interpretation made to other members of the class, are double.

Such artists as Beryl Rubinstein, piano; Victor de Gomez, 'cello; Josef Fuchs, violin; and William Simmons, voice, will give the specially designed courses.

Marie McCormick Heard in Recital

An agreeable début recital given by Marie McCormick in Chickering Hall on the evening of May 25 was cordially applauded. Miss McCormick's program, a well chosen and not untaxing one, included "Patron das macht der Wind" from Bach's "Phoebus und Pan," an aria from Mozart's "Titus," some "Zigeunerlieder" of Dvorak, and numbers of Saint-Saëns, Massenet, Moreau, Ware, Ilgenfritz, Alvarez, Ponce and Meta Schumann, who was the excellent ac-

"OCULAR" OPERA IS CHICAGOANS' PLAN

Pavley-Oukrainsky Ballet Incorporated—Will Use Vocal Scores

CHICAGO, May 31.—Announcement has been made of the completion of details of incorporation and chartering by the State of the Pavley-Oukrainsky Ballet.

Chicago art patrons have financed the undertaking, which assumed corporate status through the law offices of Mayer, Meyer, Austrian & Platt, counsel for the new corporation. Andreas Pavley is named president, Serge Oukrainsky, vice-president and treasurer, and Ben H. Atwell, secretary and general manager.

Plans for a series of novel programs are announced by the organization. Ballet and dancing features, with orchestral and, in some instances, vocal accompaniments, are planned. These are described in the company's articles as "silent drama" and "ocular opera."

"We shall continue to make Chicago our home and headquarters, although our touring activities will embrace Europe and Latin America as well as the United States and Canada," said Mr. Pavley in a recent interview. "We shall accentuate the spectacular values of ballet, carrying elaborate productions. Adolf Schmid has been engaged as musical director, and a special orchestra will be carried.

"We contemplate many novelties, among them a vocal section, and song obbligatos for certain dancing features. This phase will be in charge of Marcelle Atwell.

"While we shall in every way respect classic standards, our general tendency will be to lean to the popular, offering a variety of subjects ranging from Greek and Buddhist studies to buoyant comedy numbers illustrated by song."

companist. Miss McCormick revealed a well trained, easily produced vocal organ of perhaps not the greatest proportions or natural color. Her taste and realization of the emotional import of her numbers, however, made her singing almost continually engrossing.

A. B. H.

Choir Contest Is Held in Orchestra Hall

CHICAGO, May 28.—The First Methodist Church Choir of Glen Ellyn won first place on Tuesday evening in the third annual choir contest in Orchestra Hall. Frederick Candlyn's "Fierce Raged the Tempest" was the contribution of the winning singers. The second prize was won by the Drexel Park Presbyterian Church Choir.



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CHICAGO MUSICAL COLLEGE

Pupils of Wesley La Violette gave an interesting program of original compositions in Central Theater on Sunday afternoon. Lydia Mihm, pupil of Isaac Van Grove and Gustav Kunkelberger, was soloist before the Chicago Artist Association on Tuesday evening. She sang five songs by Florence Grandland-Galajikian, with the composer at the piano.

Jeannette Herrick, pupil of Charles Demorest, gave an organ recital at Harvard, Ill., in the First Methodist Church, on May 17. Robert Long, pupil of Graham Reed, has been engaged as tenor soloist at St. Paul's Protestant Episcopal Church. Verna Lean, another Reed pupil, was soloist recently with the Minneapolis Symphony, singing the contralto part in "Elijah".

AMERICAN CONSERVATORY

Jacob Hanneman, pianist and pupil of Kurt Wanieck, appeared to advantage in the Lyon and Healy afternoon series of artist recitals last week. Hilda Brown of the voice department is directing the operetta, "Tulip Time in Holland," to be given at the Luther Institute June 14. Roselle Bass, pupil of Marguerite Kelpsch-Ullmann of the piano faculty, appeared in a concert on Wednesday evening for the benefit of the piano fund of the Lawn Manor Community Center. Genevieve Van Vranken presented her pupils in recital at the conservatory Saturday evening.

Gertrude Bailey of the organ faculty, and Jessie Robinson, soprano, were well received at their recital in the Methodist Church in Fairbury, Ill., on May 20. Mrs. Bailey will give an organ recital for delegates attending the national convention of the Phi Beta Sorority to be held in Chicago the latter part of June. Ethel Lyon presented her talented young pupil, Harriet Parker, in a piano recital at the conservatory last Wednesday evening. Esther Hirschberg of the piano faculty accompanied Riccardo Martin in his recent recitals at Hillsdale, Mich., and De Kalb, Ill.

BUSH CONSERVATORY

Frank Bellinger, pupil of Bruno Esbjörn, played at a banquet given recently by members of the Greek colony of Chicago in celebration of their Independence Day. More than two thousand took part in the celebration. Christine Herrenen, soprano, pupil of Emerson Abernethy, gave a program in Waukegan, Ill., May 15. Last Sunday evening Miss Herrenen gave a concert at Wells Hall, Chicago.

Emily Eleck, soprano, pupil of Mme. Justine Wegener, and Eugenie Limberg, violinist, pupil of Richard Czerwonky, took part in the annual May Festival given by the Spalding High School Glee Club in the school auditorium on Friday evening, May 20.

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Novel Piano Inventions Shown in Europe

LEIPZIG, May 15.—Several interesting appliances to extend the scope of the modern piano have been exhibited in European centers recently. To produce cembalo tones on the modern instrument by means of an appliance which may be added or removed at will is the claim set forth for one discovery. Another interesting device is one which was shown at the Leipzig Fair this spring, for producing "swelled" tones on the piano.

CHICAGO MUSICAL COLLEGE NAMES FREE FELLOWSHIPS

Competition to Be Conducted By All Departmental Teachers Will Begin on Sept. 7—Other Prizes Listed

CHICAGO, May 28.—The Chicago Musical College today announced forty-two free fellowships for the regular term of forty weeks beginning next fall. This is in line with the school's policy of aiding students who possess talent but little money with which to develop it—a policy which has been consistently followed by the Chicago Musical College since its foundation.

Competitions for the fellowships will begin Sept. 7. Examinations of contestants will be conducted by all the teachers of the department in which the applicant is desirous to study.

Each of the following teachers has consented to award a free fellowship consisting of two private lessons weekly for the entire winter season of forty weeks: Piano—Edward Collins, Moisseye Boguslawski. Viola—Cole-Audet, Maurice Aronson, David Guion, Gordon Campbell, Gustav Dinkelberger, Harry Detweiler, Max Kramm, Lillian Powers, C. Gordon Wedertz. Vocal—Herbert Witherspoon, Florence Hinkle, Isaac Van Grove, Aurelia Arimondi, Vittorio Arimondi, Graham Reed, Rose Lutiger Gannon, Lucile Stevenson, Mabel Sharp Herdien, Gordon Campbell, Arch Bailey, Jessie W. Northrop, Helen Wolverton, Charles H. Keep, Sara I. Campbell. Violin—Leon Sametini, Max Fischel, Maurice Goldblatt, Ray Huntington, Rudolph Reiners. Cello—Jaroslav Gons. Expression—Lester Luther, Mabel L. Howatt. Moving Picture Organ—Charles H. Demorest, Henry F. Parks. Church or concert organ—Charles Demorest.

In addition there will be given the Snydacker fellowship, the Phi Beta and Lambda Phi Delta fellowships for piano; the Snydacker and Lambda Phi Delta fellowships for voice; and the Snydacker and Mu Phi fellowships for violin.

Delta Omicron Scholarship Won by Minneapolis Girl

CHICAGO, May 28.—Bessie Covert, contralto of Minneapolis, has won the voice scholarship given by Pi Chapter, Delta Omicron Sorority, at Bush Conservatory. The contest, which was open to vocal students under the age of twenty-five, was held at Bush Conservatory on May 7. Poul Bai, Emmy Ohl and David Duggan were the judges, and returned a unanimous verdict in favor of Miss Covert. She is a newcomer to Chicago. She has held various positions as church soloist in Minneapolis. Shortly after her arrival in Chicago, she was engaged as soloist in Holy Trinity (Lutheran) Church. Miss Covert will continue her studies at Bush Conservatory.

Thelma Corless Plays in Battle Creek
BATTLE CREEK, MICH., May 28.—Carolyn Willard presented Thelma Corless in a piano recital on Monday evening in the parlors of the Sanitarium Annex. Miss Corless played a varied program of works by Brahms, Schumann, Grieg, Debussy, Poulenc and Chopin.

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Chicago Concerts Continue with Eclat

People's Symphony Ends Season—Hebrew Singers Give Annual Program—Bush Conservatory Orchestra Makes Spring Appearance—Recitalists Are Heard

CHICAGO, May 28.—The People's Symphony, under P. Marinus Paulsen, gave its last concert of the season in the Eighth Street Theater on Sunday afternoon, with a program which included Tchaikovsky's Fifth Symphony and the Overture to Kuhlau's opera, "The Elf-Mound." Pauline Peebles, soloist, romped effectively through the rhythms of Saint-Saëns' "Africa" Fantasy for piano and orchestra.

The Hebrew Singers' Union of Chicago gave its first annual concert Sunday afternoon in Orchestra Hall. With its fine balance of male and female voices, some of whom were drawn from the chorus of the Chicago Civic Opera, this is one of the best choruses heard in Chicago this season. A solid, well-rounded tone, firmly anchored in an unusually resonant and pleasing bass section, plenty of spirit in the singing, and praiseworthy attention to the niceties of shading and phrasing characterized the singing of the chorus. The program was concerned entirely with Jewish music. Cantors Pintchik, Giblichman, and Rosenblatt were soloists.

The spring concert of the Bush Conservatory Symphony was given in Orchestra Hall Thursday evening, with Richard Czerwonky conducting. The *pièce de résistance* of the program was Rimsky-Korsakoff's Symphonic Suite, "Schéhérazade," given in its entirety. This was superbly executed, the oriental atmosphere being brought out with a suggestion of witchery, and the play-

CHICAGO LIST ANNOUNCED

Rachel Busey Kinsolving Names Artists to Appear Next Season

CHICAGO, May 28.—Rachel Busey Kinsolving has announced her series of Kinsolving musical mornings in the Blackstone Hotel for next winter, and the Kinsolving concerts, which will be given in Orchestra Hall.

The musical mornings list is as follows: Nov. 17, Louise Homer and Alfredo San Malo; Dec. 1, Claire Dux and Heinrich Schlusnus; Dec. 15, Tito Schipa; Dec. 29, Lee Pattison, Guy Maier and Doris Doe; Jan. 12, Elisabeth Rethberg and Raoul Vidas.

The Kinsolving concerts will be: Dec. 7, Edward Johnson and Joseph Szigeti; Jan. 11, Florence Austral and Nikolai Orloff; Feb. 1, Carl Flesch and Sigrid Onegin; Feb. 21, Sophie Braslau and Walter Giesecking.

In addition, Miss Kinsolving will present Josef Hofmann and Lea Luboshutz in Orchestra Hall; the London String Quartet in two concerts in the Goodman Theater; and twenty performances of Tony Sarg's Marionets in Chicago and the suburbs.

Ranous Sings in "Trovatore"

CHICAGO, May 28.—Arthur Ranous, baritone, sang the part of *Count di Luna* in a concert performance of "Il Trovatore," given last Tuesday by the Conservatory of Music at the College of Wooster, Ohio. Neill Odell Row is the director.

Marie Sidenius Zendt Fulfills Bookings

CHICAGO, May 30.—Marie Sidenius Zendt, soprano, sang in "The Creation" at Bethel Church in Humboldt Park last Sunday night. She also sang in Woods Theater on Saturday night for the benefit of the Mississippi flood sufferers; at the Woman's World Fair in the Coliseum on Friday; and for the Illinois Women's Club in the Orrington Hotel, Evanston, Ill., last evening. Other recent appear-

ers responding well to Mr. Czerwonky's baton. The soloists were Rosalind Wallach, violinist; Robert Nelson, pianist, and Edith Trevartha Pierson, soprano.

Tenor Gives Recital

Joseph Regan, tenor, made a splendid impression at his recital in the Studebaker Theater on Sunday afternoon. His voice, though light, is of smooth and pleasing timbre, brilliantly focused, very flexible, and used with rare skill. Though he lacked the requisite breath control for the lengthy phrases of Handel's "O Sleep Why Dost Thou Leave Me," Mr. Regan tossed off the runs with a careless abandon that made them seem effortless. But it was in Italian operatic arias that he showed his forte. "Questa o quella" from "Rigoletto" and "Una furtiva lagrima" from "L'Elisir d'Amore" were given finished interpretations that wedded text and melody. They stood out in retrospect as some of the best singing of these two arias this reviewer has ever heard. A fine singer already, Mr. Regan gives promise of achievement.

Goldie Gross, cellist, was assisting artist. He played Boëllmann's "Variations Symphoniques" with sweet, sonorous tone.

Two young women were heard in piano recital on Sunday afternoon, Fanerie Laskin in the Playhouse and Esther Sopkin in Kimball Hall. Miss Laskin played that old and faded piece by Hummel, "Grande Sonate." But at least opportunity was given for a brilliant display of technic. Her tone and shading were delightful.

Miss Sopkin was well received, in a program containing many modern works, by Balakireff, Rachmaninoff and John Alden Carpenter. She disclosed facility in execution and excellent taste in shading. Aileen Walters, soprano, assisting artist, showed ample tone of good quality, in Ronald's song cycle, "Life."

FARNSWORTH WRIGHT.

ances have been in Lyon & Healy Hall. Especially liked was the "Valse des Cigales" from Messager's "Madame Chrysanthème," sung with expressive style and lovely tone.

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NEW HAVEN SINGERS WILL FORM SOCIETY

National Music Week Success
Presages Plans for
Permanent Group

By W. E. Castleton

NEW HAVEN, CONN., May 28.—Success in the performance of the cantata "The Rose Maiden" at the recent celebration here of National Music Week has caused those engaged in its direction and production to formulate plans for the continuation of the organization which participated. At a recent meeting it was decided that the group, to be known as the New Haven Festival Chorus, will sponsor a movement in this city for large choral and dramatic works, using New Haven talent as far as possible in each production.

There are at present about fifty members, but before the end of the summer it is hoped that the number will jump to at least 100. Work and study will be started shortly on Mendelssohn's Oratorio "Elijah." Rehearsals will be held every Wednesday evening. Eddy George Ruby was elected the society's president and conductor; Charlotte Woodruff, the vice-president; Mrs. Andrew Starno, secretary; and Robert J. Murphy, treasurer.

The Martha Washington Club of Lowell House gave a recent concert at Lowell House, a social settlement. The principal feature of the program was a little symphony, "The Jolly Sleigh Ride Party." Edith Bogart was the leader. In addition, Dorothy Hodges Jones, soprano of St. Paul's Church, sang several songs; Mrs. Joseph Derby was heard in violin solos, and seven-year-old Peter Ferraioli sang "Cielo Celeste" and "Il Pescatore."

Pupils of Gertrude Ream Lenz appeared in an informal recital recently at Miss Lenz's New Haven studio. Assisting in the recital were Mary E. Sullivan, contralto, and the Ream Trio—Gertrude Ream Lenz, violin; Irene Anderson, cello; and Catherine Tribidy, piano.

The closing concert of Dorscht Lodge was recently held at the Dorscht Hall. Maria Terranova, a recent graduate of the Cincinnati College of Music, was the piano soloist.

Alice Hackett Gives Unique Program in Minneapolis

MINNEAPOLIS, May 28.—Alice Hackett, pianist, recently appeared in a recital under the auspices of the Parents-Teachers' Association, in the John Burroughs School. The unique manner in which Miss Hackett presented her program, correlating the music with its story, was especially interesting; and the large audience, made up of parents and children, showed its enjoyment with hearty applause. Miss Hackett presented groups of dances; street scenes, including "Rush Hour in Hong Kong," by Chasins, and nature sketches. The latter included "The Little White Donkey," by Ibert, and "The Cat and the Mouse," by Copland.

Arthur Bliss Writing 'Cello Rhapsody

LONDON, May 20.—Arthur Bliss, British composer, is at work on a Rhapsody for 'cello and harp. The work is said to be destined for a first performance by Beatrice Harrison in London.

Summy's Corner

NEW SONGS

- AIN'T IT A SHAME 50
- ALL ABOUT NOAH 50

By HARVEY GAUL

Humorous dialect songs, the words from negro sources. Both have a natural melody line that "puts over" the words and the accompaniments are somewhat orchestral and infectiously rhythmic.

"Ain't It a Shame" is also arranged for Male Voices—price, 12c.

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Detroit Orpheus Club Closes Twenty-sixth Year

DETROIT, May 28.—The Orpheus Club of Detroit is closing its twenty-sixth year and its sixteenth under the direction of Charles Frederic Morse. At the annual dinner and business meeting, held on May 23 in the Book-Cadillac, the following officers were elected to serve during the season of 1927-28: Dr. Calvin L. Shafor, president; C. Herbert Peterson, vice-president; Carroll P. Adams, secretary; Clarence O. Jones, treasurer; and Charles C. Cox, librarian. The voice committee is made up of Dr. W. Lloyd Kemp, chairman; Reuben H. Gladfelter, and Hubert H. Haessler. Members of the program committee are Orville Griffiths, chairman; Federal L. Whittlesey, and Dr. George K. Bolender. The Club has forty-five active members, all young business and professional men who are trained public singers and who give their time to the Club through sheer love of music of the better type.

MABEL McDONOUGH FRANEY.

M'DOWELL FESTIVAL AS CRUSADE CLIMAX

Federation Sponsors Event Arranged for Willow Grove Park

WILLOW GROVE PARK, PA., May 28.—As a climax to the nation-wide Children's Crusade to preserve the log cabin studio and last resting place of Edward MacDowell and to maintain the MacDowell Colony at Peterboro, N. H., founded for the advancement of American music, the National Federation of Music Clubs will sponsor a MacDowell Festival here on Wednesday, June 29.

According to Mrs. Edgar Stillman Kelley, the Federation's president and Julia E. Williams, director of the junior department, the entire country has responded to the MacDowell Foundation call. Delegates from many States of the Union are expected to attend the Festival, among whom are Mrs. T. C. Donovan, the Federation's recording secretary, Pittsburgh, Pa.; Mrs. Charles Davis, national chairman, American music, Bridgeport, Conn., and others prominently identified with the musical life of America. Mrs. Edward MacDowell, widow of the composer, will be the honor guest of the Federation on that occasion.

Edward MacDowell composed many of his best works in the famous log cabin in the New Hampshire woods and it was the dream of his life to develop it into a practical institution for providing artists of talent opportunity and environment for producing their best work," it is stated in the announcement.

"The last years of MacDowell's life were devoted exclusively toward the realization of this dream. Since his death, Mrs. MacDowell has converted his dream into tangible realities.

"In this beautiful retreat in the woods of New Hampshire, the musician, the poet, the artist, the sculptor may find inspiration and opportunity for work with others, and at modest board."

Giglio's "White Sister" Sung in English

An English version of Clemente Giglio's opera, "The White Sister," based on Marion Crawford's novel, was sung for the first time at Wallack's Theater on the evening of May 17. Mr. Giglio's work had previously been sung in Italian in New York, and was reviewed at that time in MUSICAL AMERICA. The cast included Josie Jones, as Sister Giovanna; Maria Spinelli, Countess Chiaramonte; Eugene Scudder, Captain Giovanni; Enzo Sarafini, Lieutenant Basile; Georg Puliti, Seracinesca; Alexander Giglio, Bresca, and others. Chevalier Lovreiglio conducted.

Bartók Tour Includes Soloist Dates

Béla Bartók's first American tour will include, among other engagements, soloist appearances with the Philadelphia, New York Philharmonic and Cincinnati orchestras, six appearances under the auspices of Pro Musica, and a lecture-recital in Cleveland.

CONNECTICUT CLUBS REGISTER PROGRESS

Eleventh Convention at New Haven Shows General Progress

By Arthur Troostwyk

NEW HAVEN, CONN., May 28.—The eleventh annual convention of the Connecticut State Federation of Music Clubs was held in this city last week.

On Friday morning the convention was called to order by the president, Mrs. Albert I. House of Stamford. Representatives and delegates from thirteen clubs were present, and their annual reports showed progress in membership and programs.

Following the reports, came the election of officers for the ensuing two years. This resulted in New Haven being represented in the first vice-presidency by Marion W. Fowler. Mrs. Albert L. House was re-elected president. Susan Hawley Davis of Bridgeport, was elected second vice-president. The rest of the State is as follows: recording secretary, Mrs. J. J. Collins of Branford; corresponding secretary, Mrs. A. Salomon of Stamford; treasurer, Mrs. Van Court Tapp of New Haven; historian, Mrs. Frederick B. Grannis of Bridgeport; directors for two years: Mrs. W. H. Hoffman of Cheshire, and Mrs. A. F. Tuttle of Torrington. Mrs. John C. Downs of Danbury, by virtue of being the retiring president, was made a member of the executive board during Mrs. House's régime.

In the afternoon, following the luncheon, a program consisting of addresses and music was enjoyed by the guests. Among the speakers were Mrs. George Hall of Providence, R. I., Plymouth district president; and Mrs. Charles D. Davis of Bridgeport, who is the national chairman of American music, as well as a director on the board of the National Federation of Music Clubs. The musical part of the program was given by the St. Ambrose String Quartet of this city. A group of songs was sung by Nancy Amick, contralto, State winner in the National Federation of Music Clubs artists' contest of this year. Mrs. Frederick S. Wardell was at the piano. Susan Williams, pianist of Boston and New Haven, played a group by Arensky, Bax, and Liszt. Arthur Kraft, tenor of New York, was heard in a group of songs, with Mrs. Louis C. Snyder at the piano.

In the evening, a concert was given in Sprague Memorial Hall, ensemble vocal music being performed by sixty-four women singers of sixteen units from eight Connecticut cities and towns. The outstanding numbers were Mabel Daniels' "Eastern Song," and Holst's setting of "The Princess" by Tennyson.

On Saturday morning the State Junior Music Clubs' delegates met in the Business and Professional Woman's Club and gave their reports of the year's work. The presidents' ages ranged from ten to eighteen years. The young people told the elder delegates about the work they had accomplished during the year. Following the reading of reports, a short program of music was given by members of junior artists' and juvenile music clubs from nearby towns.

Fort Pierce Applauds "Pinafore" Production by School Organizations

FORT PIERCE, FLA., May 28.—A pleasing event in the observance of National Music Week was a most creditable production of Gilbert and Sullivan's "H. M. S. Pinafore," by the two high school glee clubs and the High School Orchestra, all Federated clubs and all under the direction of Maude McCombs, supervisor of music in the city schools. The performance was given before a crowded house.

Calv   to Return to America in June

Ruth Hall, English coach and pianist, and the representative of Emma Calv   in this country, has received the following cable from the French prima donna: "Sera Am  rique fin Juin jusqu' D閙bre. Lettre suit." (I shall be in America from the end of June until December. Letter follows.) This will change Miss Hall's plans for the annual pilgrimage of her pupils to France, since these young Americans will now be under the care of Mme. Calv   in America.

New England Conservatory Receives Music Gift

BOSTON, May 28.—Through the generosity of Mary B. Lothrop, cousin of the late William Sturgis Bigelow, many years a trustee of the New England Conservatory, the Conservatory library has received the Bigelow collection of musical works. It includes many early American works, such as the "Union Harmony" (1801), edited by Oliver Holden, and the "Columbian and European Harmony" (1802), edited by Bartholomew Brown; much sheet music of the middle nineteenth century with lithographed frontispieces; many French and Spanish songs; a copy of the "Petite Mendiant," of Charles Baermann, distinguished clarinetist and personal friend of Mendelssohn, and father of the late Carl Baermann, of the Conservatory faculty. In the collection were found an autograph letter of Oliver Wendell Holmes and several beautiful botanical drawings, apparently from Dr. Bigelow's own hand, a reminder of his artistic taste and enthusiasm. Mary Alden Thayer, librarian, is cataloguing the collection.

OPERA SEASON BEGUN

Cosmopolitan Company Launches Spring Series With "Trovatore"

A late spring series of opera began on the evening of May 30, when the Cosmopolitan Opera Company presented "Il Trovatore" in the Cort Theater.

The company does not make any claim to elaborate productions, which is just as well, for there were numerous shortcomings of scenery and chorus, but the conducting of the small orchestra was excellent under the bâton of Edward Lebegott, and the singing of the principals, for the most part, very good.

Louise Taylor did good work as Leonora, and Charles Hart was a manly and mellifluous Manrico, while Rodolfo Hoyos as Di Luna disclosed a fine, even voice. Maria Wunetz-Kaya was a capable Azucena. The remaining small parts were adequately filled. The chorus was small and sang none too well either as to pitch or rhythm, but they may improve in time as their tone was good. The audience was enthusiastic over the artists and all were greeted with enthusiasm. Operas billed for the remainder of the week included "Faust," "Rigoletto," "Cavalleria Rusticana" with "Pagliacci," "Aida" and "Lucia."

J. A. H.

CONCERT IN PITTSFIELD

Choral Art Society Gives Interesting Program With Piano Soloist

PITTSFIELD, MASS., May 28.—The Choral Art Society, under the direction of Frank C. Butcher, appeared in a miscellaneous program in the South Congregational Church on May 17.

Marion Patten, pianist, was the assisting artist. She delighted the audience with her clear, fluent technic and her fine musicianship. Besides a Chopin group, Miss Patten played works by Arensky, Rachmaninoff, D'Albert, and Dohnanyi. An appealing "Evening Song" by Howard Brockway was another of her numbers.

The chorus met with praise and approval for its tone and balance, and for sustained artistic singing of a choice and interesting program.

A madrigal, "All Creatures Now" by Bennet, Elgar's "Death on the Hills," "Peat-Fire Smooring Prayer" from "Songs of the Hebrides," and "The Lee Shore," by Coleridge-Taylor deserve special mention. An encore was demanded after "Loch Lomond," arranged for male voices by Vaughan Williams. E. McC.

Praise Is Given Colorado Pageant Master

Lillian White Spencer, author of "The Pageant of Colorado," recently given at Denver, has written to MUSICAL AMERICA to ask that due praise be given Percy Jewett Burrell, who was pageant master and director supreme in all departments. The writer states that a great deal of the success of the production was due to Mr. Burrell.

In the Artists' Route-Book

Wanda Landowska has been engaged to give a recital at the Library of Congress in Washington next fall.

Among Carl Flesch's engagements for next season is a soloist appearance with the Detroit Symphony.

Eide Norena, soprano of the Chicago Civic Opera, begins her concert tour next season at Fargo, N. D.

Harriet Van Emden has been engaged as soloist with the Cincinnati Symphony for next season.

Irene Scharrer, English pianist, will appear as soloist with the Detroit Symphony next October.

Among Cecilia Hansen's bookings for next season are appearances as soloist with the Philadelphia and the New York Philharmonic orchestras.

Frances Berkova, young American violinist who is now in Europe, is to begin her season with a recital in St. Paul on Oct. 19.

Sophie Braslau's engagements for next season include another tour of the Pacific Coast. Miss Braslau's far western appearances begin late in November.

Louise Lerch, who starts her second year with the Metropolitan Opera Company in October, will give her first New York song recital in January.

Nina Morgana will begin her tour next season at Westfield, N. J., on Oct. 21. Her engagements will take her to the Pacific Coast and back.

The Sinfonietta, composed of leading players of the Philadelphia Orchestra, conducted by Fabien Seitzky, begins its tour at Haddonfield, N. J., on Oct. 18.

After spending the summer in England, Felix Salmond will return for early recitals in New York, Chicago and Boston.

Jacques Thibaud, French violinist who returns to America for a tour next winter, has been engaged by the Minneapolis and Cincinnati symphonies.

Frances Nash, American pianist, will be the first soloist of the Omaha Symphony on Nov. 10 next under Sandor Harmati.

Katherine Gorin, pianist and composer, will spend the summer in mountain camp, devoting her time to composition.

Rudolph Ganz has been engaged as soloist with the New York Philharmonic and Minneapolis Orchestras for next season. At present, Mr. Ganz is playing and conducting in Europe.

Beatrice Harrison, English cellist who returns to America next season, has been engaged as soloist for a pair of concerts by the New York Philharmonic Orchestra.

Joseph Szegedi, whose American début was made with the Philadelphia Orchestra, has been re-engaged by that organization for soloist appearances in Philadelphia and New York next season.

Pasquale Amato, who recently scored in opera in Philadelphia, has been en-

gaged for a recital appearance there next season in the Penn Athletic Club concerts.

Guy Maier and Lee Pattison, the duo pianists, will make their first appearances before the Pro-Arte Musical Club of Havana, Cuba, in two recitals next November.

Sylvia Lent has been engaged for one of the series of concerts given in Bennington, Vt., during the summer under the management of Harold Henry. Miss Lent's date is on July 10.

Yolanda Mérö will open her season at the Worcester Festival on Oct. 7. Orchestral engagements already booked for that month are with the Detroit and the Cleveland orchestras.

Esther Dale will not go abroad this year; during the summer she will sing several engagements, among them at the Playhouse on the Moors in Gloucester, Mass.

Ruth Breton shifts the locale of her annual New York recital to Carnegie Hall next season. This step was contemplated before it was known definitely that Aeolian Hall no longer would be available.

Ernest Schelling will be conductor of three sets of children's concerts next season. He will continue his series with the Philharmonic in New York, the Boston Symphony, and will add to this list the Philadelphia Orchestra.

Edwin Hughes and Jewel Bethany Hughes, whose ensemble work is known under the name of the Hughes Two-Piano Recitals, will be under the management of Loudon Charlton this coming season.

The fall concert tour of Rosa Ponselle prior to the opening of the Metropolitan Opera Company has been closed as follows: Oct. 1, Detroit; 3, Saginaw; 5, Toronto; 7, Buffalo; 10, Erie; 12, Columbus, and 14, Cincinnati.

The Metropolitan Musical Bureau has arranged with the Cincinnati Symphony for three soloists next year: Pablo Casals, Jan. 20-21; Ossip Gabrilowitsch, Jan. 27-28, and Jacques Thibaud, March 23-24.

The English Singers of London will add another university to the long list of colleges before which they have appeared, when they sing in Madison, Wis., next November under the auspices of the University of Wisconsin.

Mabel Garrison is planning to spend the summer in America, and is to return shortly from Europe, where she has been enjoying a short vacation. Among her most recent bookings is an appearance next season with the Cincinnati Symphony.

Gitta Gradova, who made her first New York appearance as an orchestral soloist when she played with the Philharmonic Orchestra, has been re-engaged by that organization for next season. She also has been engaged by the Philadelphia Orchestra.

Vladimir Horowitz, young Russian pianist, who makes his first American tour next season, has been engaged as soloist with the Philadelphia Orchestra in Philadelphia and on tour. He also will appear with the Philharmonic and Cincinnati orchestras.

The Musical Art Quartet will give three subscription concerts on Sunday nights in the Guild Theater, New York, next season. There will also be numerous appearances outside of New York, including concerts in Boston, Philadelphia, Washington and Baltimore.

Dusolina Giannini left New York last week for her country home in Pleasantville, N. J., where she will spend the summer in rest, recreation and preparation for next season. During the coming season Miss Giannini will again divide her time between America and Europe.

Eleanor Spencer, American pianist, who has not been heard in her native

Novel Therapeutic Music Course in London Hospital

LONDON, May 15.—Convalescents in Guy's Hospital are being treated by a new system, with music as a prominent factor, reports the *Daily Mail*. Men, women, and children in classes between ten and twenty go through a special routine. First there is the treatment of whirlpool baths, in which swirling water gives a form of massage to an injured limb; then there is hand-massage, and finally physical movements, all to music which is provided on a piano by students. Scandinavian folk-tunes have proved the most successful, for they are full of rhythm, and cheerful. There are five large rooms fitted like gymnasiums. Light and restful shades predominate, and in the dancing room a delicate tint of green and white gives the room a bright appearance.

country for several seasons and who has been touring Europe extensively for the past ten years, will return to America next January, and will make her reappearance in New York in a recital on Jan. 24.

The Women's Music Club of Columbus, Ohio, has chosen Francis Macmillen to appear under its auspices on Jan. 27 next. Engagements already announced for the violinist include a recital in Chicago in the early fall and two appearances with the Cincinnati Symphony in Cincinnati, on Nov. 11 and 12.

Reports from London indicate that Sigrid Onegin scored a triumph in her first two appearances, which were in the roles of *Fricka* and *Brangane* at Covent Garden. Prior to visiting London, Mme. Onegin made a sensation in her first appearance as *Fides* in "Le Prophète" in Germany. She is shortly to continue her London appearances, her next rôle being *Amneris*, and she will be heard in the second "Ring" cycle.

Blind Musicians Give Annual Entertainment

The annual spring musicale of the New York Association of the Blind was given at the Lighthouse on Fifty-ninth Street on May 30. Vocal and instrumental solos and ensemble numbers demonstrated the capabilities of the Lighthouse students. The soloists were Mary Floyd, Catherine Clark, Edna Smith, singers, Beatrice Geller, Tillie Klinger, Lillian Blutinger, Martha Johnson and Adaline Doughty, pianists; Carmelo Campanella, John Ferrara, Jeanette Mason, violinists, and George A. Rood organist. Misses Smith and Clark and Regina Vath sang a vocal trio; Pearl Young and May McGowan gave a piano duet. Ensemble groups appearing were the Men's and Women's Glee Clubs and "The Serenaders."

Mary Grenier Heard in Recital

Mary Grenier, who has had a considerable amount of publicity recently as "the singing mother," was heard in a début recital in the Town Hall on the evening of May 24, assisted by Michel Hoffman, violinist, and Willie Schaeffer, accompanist. Her program included numbers of considerable difficulty by classical and modern composers and was well chosen. Arias from Handel's "Rodelinda" and Verdi's "Rigoletto" and "Traviata" were included.

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PLATTSBURG WEEK HAS PLEASING LISTS

Held Under State Normal School Aegis, Events Are Attractive

PLATTSBURG, N. Y., May 26.—Under the auspices of the music department and the senior class of the Plattsburg State Normal School, National Music Week was celebrated in this city in the Normal Auditorium.

The first concert of the week was given on Monday evening, May 2, by H. L. Butler, baritone, and Florence H. Butler, diseuse. The musical part of the program opened with the aria, "O Rudder Than the Cherry," from Handel's "Acis and Galatea," and included songs by Schumann, Balakireff, Holländer, Davies, and Hardcastle, and two arrangements of American cowboy songs by Oscar Fox.

"Local Artists' Concert" the following evening began with two songs by the State Normal School Ladies' Octet. Others participating in the concert were the St. Peter's Choir, under Father Sanchez; the Military Symphonists, under Warrant Officer Lyne Decker; and the Methodist Episcopal Choir, directed by Mr. Street. The Methodist Episcopal Mixed Quartet—Mrs. Learned, Mrs. Thompson, Mr. Parker and Mr. Street—sang "O Worship the Lord" by Gaul. Charles Lacroix, violinist; Francis Morhouse, second violinist, and George Gallant, cellist, with Priscilla Broadwell as accompanist, played Beethoven's Minuet in G. Mrs. Moyer, Miss Broadwell, Miss Belden and Miss Weaver played an eight-hand arrangement of the "Poet and Peasant" Overture. Soloists listed were Clarence Bourdeau, cellist; Frank Provost, tenor; Edward Gallant, tenor; Mrs. Ernest Learned, soprano, and Robert Farnsworth, saxophonist.

Wednesday evening was the choral concert, given by the Plattsburg State Normal School Girls' Glee Club and the Plattsburg Men's Glee Club. Leonard Allen, tenor, of Port Washington, L. I., and Louise Honsinger, pianist of New York, were the soloists. The Plattsburg Symphony and the Plattsburg State Normal orchestras under Lyndon R. Street, gave the Thursday evening program. Mary Becker, violinist, of Syracuse, and Marion Palmer, soprano, of New York, were the soloists. The accompanists were Louise Honsinger, Priscilla Broadwell, and Anita Lacroix.

The Plattsburg State Normal School Boys' and Girls' Grade Choral Society and Band, under Lyndon R. Street, gave the Friday evening concert. Dorothy Riley, soprano; Sheard Parker, tenor, and Fuller Allen, cornetist, were listed as soloists. The celebration closed on Saturday night with a dramatic presentation by the senior class of Barry Conner's "Applesauce."



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MUSIC IN SCHOOLS IS SUMMER SUBJECT

New York University Makes Announcement of Coming Sessions

Forty specialists will conduct courses for public school music teachers and supervisors in the department of music education of New York University in the summer school this year, according to an announcement from Dr. Hollis Dann, head of the department. Classes begin July 5 and will continue until Aug. 12.

Courses are offered for directors of both vocal and instrumental music in the public schools, with special emphasis on courses for supervisors of instrumental music and on normal courses in piano teaching. An orchestra will rehearse daily, as will a chorus. The chorus will be divided into two groups. One will consist of 125 women's voices; the other, called the advanced chorus, is made up of 350 mixed voices.

It was an advanced chorus which sang Verdi's "Requiem" in Latin at the Sesquicentennial in Philadelphia last August. This remarkable feat was accomplished after rehearsing only five hours a week for less than five weeks.

While many of the summer school students are working for the supervisor's certificate awarded by the University at the completion of the course, an increasing number of advanced students are candidates for the degree of bachelor of science of music, granted for four years' work.

"It is this caliber of students," says Dr. Dann, "attending both the summer and winter sessions, which give to the school the great opportunities it has for the placing of them in positions throughout the country."

Prospective students are now making application for admission, and from present indication the enrollment will surpass that of last year, when 550 students from thirty-two States and Canada studied in the department. Summer

school students will take part in musical events outside the University, it is announced.

A quartet and sixty voices selected from the summer students will constitute the choir of the First Presbyterian Church, Eleventh Street and Fifth Avenue, from July 10 until Aug. 15.

In addition to Dr. Dann, prominent musicians on the faculty are: John Warren Erb, orchestral and choral conductor, New York; Lucy Duncan Hall, instructor in music education; Julia G. Howell, head of the theory department, University of Southern California; Vincent Jones, assistant professor of music education theory; Isidore Luckstone, professor of music education (voice); Frank H. Luker, guest conductor of the Apollo Club and accompanist of the Handel and Haydn Society, Boston; Louis Mohler, assistant professor of music education (history and appreciation); Carol Robinson, pianist and teacher; Clara Frances Sanford, assistant professor of music education; Alfred H. Smith, director of music, public schools, Des Moines, Iowa; Paul Stoeving, instructor in music education (violin), and John Elmer NeCollins, director of the bureau of educational service.

Former students of the summer schools at Cornell, West Chester, and New York University have formed a summer graduates' association. A special reunion week will be held for them from Aug. 4 to 11. A program including a short course in the art of singing, round table conference, song and piano recitals, have been arranged for members of the association.

Durieux Pupils Get Appointments

Three of Willem Durieux's pupils have recently had success. Willem Versteeg has been appointed solo 'cellist of the Eastman Theater Orchestra of Rochester, and first 'cellist of the Rochester Symphony. Igor Geffin has been appointed teacher of the Diller School. Oliver Edel has recently been given a scholarship which enables him to go to Paris this summer and study with Alexanian.

New York Carillonneur Engaged by Ottawa

PERCIVAL PRICE of Toronto has been appointed carillonneur for the Victory Carillon in the Parliament Buildings at Ottawa, according to the *Associated Press*. During the past year Mr. Price has been carillonneur at the Rockefeller Memorial Church in New York.

Addresses Are Given in Long Beach

LONG BEACH, CAL., May 28.—Mrs. H. A. Montgomery, president of the Glendale Symphony, of which Modest Altschuler is conductor, addressed a group of Long Beach musicians on May 18, telling them the history of the Glendale Symphony and how it is supported. Mrs. W. L. Porterfield spoke on "The Status of the Negro Today, and his Contribution to American Literature," before the Delphian Society, May 18. She interpreted "Little David Play on Your Harp" and "Standing in the Need of Prayer." Lucy Wolcott talked of the American Indian, and illustrated the address with songs by Cadman, Troyer, and Lieurance. Earl Blakeslee, composer of an Indian opera, spoke before the Rotary Club, May 18. Florence Blakeslee sang numbers from the opera.

A. M. G.

Missouri University Gives Concert

COLUMBIA, Mo., May 28.—Under Conductor George Venable, the University Orchestra of the School of Fine Arts of the University of Missouri recently gave a concert in the University Auditorium. The program opening with a Haydn symphony, included the March from Raff's "Lenore" Symphony, "Under the Linden" from the Massenet "Scènes Alsaciennes," and a Brahms' "Hungarian" Dance. Ellsworth A. MacLeod played the piano part in a performance of Mozart's C Minor Concerto, and H. E. Allen was heard in the Kroepsch Variations for Clarinet. Mildred Allen was the accompanist.

CLEVELAND ORPHEUS MALE CHORUS SINGS

Lawrence Tibbett Participates as Soloist with Ohio Body

By Helen Barhyte

CLEVELAND, May 28.—The Orpheus Male Chorus, under Charles D. Dawe, gave an interesting program in Masonic Hall, Monday evening, May 16, with Lawrence Tibbett as the assisting artist.

Listed for performance were the Beethoven "Vesper Hymn," with words adapted from Thomas Moore; a charming number by Edward German, "O Peaceful Night"; a brilliant song by Daniel Protheroe, "The Bells of Abdovey"; a Bach Chorale, and a long descriptive lyric called "Peace and War," by A. Dard-Janin.

In the course of the program Mr. Dawe laid particular stress upon varied tonal effects, sending a quartet of singers back stage, humming interludes.

Effective incidental solos were sung by Howard Justice, Cassius C. Chapel and Sam Roberts, Ben Burtt and Mrs. J. Powell Jones at the two pianos. Edgar Bowman at the organ supplied admirable accompaniments. The club felt particularly fortunate in having Mr. Tibbett of the Metropolitan Opera Company with them for the concert.

The classical group he sang was delivered with ease and grace. A Scarlatti number was unusual in lightness of phrase; and the old English ballad, "Believe me if all Those Endearing Young Charms" was delightful in its lyric purity. The dramatic quality in Mr. Tibbett's voice was displayed to advantage in the "Pagliacci" Prologue.

Mr. Tibbett sang many encores in answer to the audience's demand—songs by Rupert Hughes, Deems Taylor, "The Road to Mandalay," and many others. Some of them he explained with a brief introduction.

Edward Harris was the skilled accompanist.

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New Light on Liszt, Wittgenstein Wagner Case in Recent Biography

[Continued from page 14]

actual making of war, will pass an hour or so of real delight. Not the least attractive feature of the book are the spirited line-drawings of Margaret Thorniley Williamson. One wonders how she did it and if they could possibly have been made anywhere except on the spot.

J. A. H.

"Singers' French"

In "Singers' French" (E. P. Dutton & Co., New York) May Laird-Brown combines French grammar with a system of French phonetics, both being presented in a manner, as the title of the work implies, to make them available for vocalists. The book is obviously the result of exhaustive and minute study both of French grammar and phonetics and of singers' needs. Practically all the examples throughout the book are taken from opera and song texts and there are even numerous ones with musical notation. The principal difficulty with the work is that it necessitates the learning of an entirely unfamiliar set of symbols to represent the sounds. The author finds seventeen different vowel sounds in the French language, and these, together with the various combinations make a total that is somewhat staggering. It is almost like memorizing a new alphabet.

However, anyone suspecting that his French is indifferent (if there be any such!) or having a best friend that will tell him, is advised to look into this work. It contains the solution of many knotty problems. And after all, the French of most singers is not unlike that of the Nonne in Canterbury Tales of whom Chaucer said:

"Frenche she spoke as it is spoke at Stratford-atte-Bowe
For Frenche of Parys was to her unknowe!" J. A. H.

"Profession of Music"

A new book has come over from England—"The Profession of Music" by Annie W. Patterson (Wells Gardner, Darton). It is a book that should prove very helpful to young people who plan to make music their livelihood and to parents who want to spare them as many hardships as possible. It has to do with very stern and practical facts on the preparation for a musical career, starting with the earliest training in childhood and going on into the specialized branches—the organ, the piano, the violin, singing, accompanying, conducting, composing, teaching.

Little space is devoted to the flowers-over-the-footlight angle of the profession. Dr. Patterson's book has to do rather with music backstage, to the many different classes of musicians—good, bad and indifferent—that make up the profession. There are big beware signs against the "number of wolves who, under a musical garb, prey upon the incredulity of the inexperienced." There is much sound advice about the choosing of teachers and the first difficult steps of gaining recognition. There is throughout a constant reminder of the need of years of constant endeavor before the reward is attainable. Meaningless generalities are happily avoided, as are sweeping recipes

for success. "The Profession of Music" is withal a very sensible, straightforward piece of work, dealing, to be sure, with the problems of music in England, but bearing with striking similarity on our own.

Incidentally, Dr. Patterson has dedicated her book to John McCormack, a "fellow-countryman, who, through the voice beautiful, has won for himself so distinguished a position in the profession of music." She refers to him just once in her text, for she has chosen to deal with the business of music, rather than its personalities. Under the heading "Vocal 'Colour,'" she writes: "Quite recently she (the writer) was charmed to find that the popular Irish tenor, John McCormack, was thinking of color rather than power in the production of his upper range, with the result that his vocalism has developed that fascinating quality of tone to which again we must attach the term 'beautiful!'"

E. A.

"Story of Music"

Like Durant's "Story of Philosophy" in the all-inclusiveness of its scope is Paul Bekker's recently published "Story of Music" (W. W. Morton & Co., Inc.) a work designed to bring the history of music nearer to the layman than musicologists have hitherto done. Delivered first as a series of twenty lectures to students in a German high school, Mr. Bekker's latest volume takes into account the metamorphosis of tone from the earliest music of the Greeks, through polyphony, Bach and Handel, the Viennese classicists, the romanticists, to the music even now in the making. As a self-taught individual Mr. Bekker felt some unnecessary trepidation about undertaking a task that seemed to call for a more professional knowledge of history than he commanded; but seeing no academician in the offing likely to speak in the language of the laymen and believing history less a matter of knowledge than point of view, he set about pointing to his view of the great life process of music, thereby communicating to the world in lucid terms his knowledge of facts, together with their attendant influences.

Much of interest may be culled from the first division of "The Story" setting forth the proper state of mind in which to frame oneself before attempting an approach to the history of music. To quote:

"Only appearances change, so that what takes place is a transformation and not a development . . . metamorphosis, as opposed to the idea of development we must accept as the basis of approach to all history, especially the history of art. Men have been men at all times, at least as clever, at least as talented and as inventive as ourselves. We have no right to look down on any former times and speak of them as primitive. Though they had to do without many things we consider essential to daily existence, the people of those times in turn possessed qualities which we do not appreciate only because, having changed ourselves, we are no longer aware of them. Development in the sense of progress, of higher degree of improvement, I cannot admit; at least not in the works of art, in which I find only the metamorphosis of ceaselessly working forces."

The Hypothesis Stage

Stressing the phases of human thought and feeling by which music is and always has been conditioned instead of setting down a parade of dry and impersonal dates and names, Mr. Bekker warns the reader that in reality we never get beyond the stage of hypothesis, and that the history of music is the most perishable and elusive of all histories—the recording of vibrating air which men have grasped and molded into an art. He then dives into the gist of his story and paints in clear, simple colors the vast picture of music—choosing as his pigments words that even the veriest layman may feel at ease with.

Earnest in his endeavor to present an historical sketch of the changes in musical form, the author goes back to the very first beginning and traces the division of music into the two great classes which have always characterized it—cult, or church music, and secular, or worldly music. Church music held sway for the first ten centuries of Christendom, the foremost contribution of

this period being the Gregorian plain song. Names now begin to stand out along the way and we may make the acquaintance of Dufay and Lassus, those Netherlanders with their polyphonic, mathematical music; Palestrina, marking the beginning of harmony, and close upon his heels the coming to the fore of instrumental harmony. We see other nations now eagerly following Italy's lead and with her prominence we are introduced to opera and its spiritual cousin, oratorio. Aware of a call for simplicity that protested against polyphony and counterpoint, we find the seventeenth century listening to a cry for a "return to nature" twice recurrent since then.

The appearance of Bach and Handel and the displacing of the church as the uniting force, by an ethical impulse, brings emotion in music into its own. The first great masters of harmonic music both thought of music from the basis of emotionally inspired activity: Bach, the pious believer, with his instrumental idea of tone, and Handel, the worldling, with his vocal conception. Haydn adds to that growing emotional idea in music, but unlike Bach, is the master of purely homophony. Gluck brings a further development of Italian opera and a more personal attitude to replace the mere play of tonal effects in music, Mozart, natural, honest and untrammeled stands before us as the first composer whose art reflects his personality and his ideas. He is followed by Beethoven, the universalist, the citizen of the world, who brings to music the power of expressing ideas. A period of cult music, secular in character, greets us with the advent of the early romanticists, Weber and Schubert, with the expression of personal experience and a tendency to overrate art for its own sake as the distinguishing features. Disintegration impends until the appearance of Richard Wagner and with him Verdi and Bizet, the greatest representatives of Romantic art in the field of music. Brahms, Wolf and Bruckner are dealt with, with Liszt, Puccini, and Debussy bringing up the rear guard, until we see Romantic music lose itself in the maze of modern trends and are left to decide which of the composers in our midst will survive.

"Looking back over the sequence of events here discussed we see them pictured in a wave-like motion which repeats itself through the centuries. The crest of each wave represents a height, and by this very token carries in itself the tendency to fall; and each trough between two waves represents a low point which, in turn, carries in itself the tendency to rise. Thus periods which we describe as times of special glory contain within them the germs of their own decay, and those we describe as times of decay harbor the forces of revival."

From this theory he uniquely deduces that we are now facing a pre-classical ideal of music, a reversion to the form in which it underlay the old polyphonic music. He sees a significant point in the revival of Handel opera, and points to Stravinsky as the most important exponent of the coming compression of energy in music. A striving toward universality in music largely of the cult type, with a vocal conception of tone is what we are led to expect of music of the future.

Altogether this is a highly interesting volume and considered in the light of the panoramic view it gives and the simplicity of its presentation, one that should be of value equally to musician and layman. Ten well-chosen photographs are scattered between its deckled-edged pages, and a detailed index makes reference work an easy problem.

HARRIET HARRIS.

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MILWAUKEE GIVES WELCOME TO TALLEY

Audience Is Charmed with Coloratura Skill and Homely Airs

By C. O. Skinrood

MILWAUKEE, May 28.—A brilliant climax to the season was reached when some 4000 people gathered in the Auditorium to pay homage to Marion Talley and her art.

The young soprano easily sang her way into the good graces of the distinguished audience. The intricacies of coloratura songs like the Polonaise from "Mignon" and "Lo, Here the Gentle Lark," by Bishop were employed by the singer to convince her auditors that she could equal the skill of coloratura leaders of a former generation.

But Miss Talley has more than a flexible voice which can encompass treacherous jumps in the scale. There are warmth and a luscious quality in her lower and middle registers; and if the tone thins in the upper register, it is not thinner than is the case with most coloraturas. Only one definite flaw in Miss Talley's manner of singing was clearly evident, and that was a "scoping" of tones, hitting the pitch a little low and then sliding up to the proper point. This is a fault which can easily be remedied.

In songs and ballads as well as operatic arias, Miss Talley scored decisively with her audience. "Vergeblieches Ständchen" by Brahms was endowed with considerable forcefulness of interpretation. "When I Was Seventeen" by Lillibjörn was a story well told. Liszt's "Loreley" was a less fortunate selection.

In "home" songs, Miss Talley got the real, full-hearted response of her audience. "Believe Me If All Those Endearing Young Charms" and "Home, Sweet Home" were imbued with an ardor and thoughtfulness which would have done credit to an older singer. The program was not allowed to close before Miss Talley had added a long list of encores, in response to many recalls.

John Corigliano, a young violinist who came as a stranger, established a place for himself with artistic presentations of numbers by Goldmark, Pugnani-Kreisler, Kreisler, and Sarasate. He too, was recalled. Stewart Wille was an able accompanist.

The concert was under the management of Margaret Rice.

Syracuse University Gave Thirty Events in Thirty-six Days

SYRACUSE, N. Y., May 28.—Thirty concerts and recitals were given by the College of Fine Arts at Syracuse University in the space of one month and six days from April 20 to May 26. This is slightly less than an average of one concert a day. The list of thirty concerts was made up of eleven graduating recitals, at which twenty-two graduates appeared; two public recitals; six private recitals; six radio concerts; one faculty concert; one concert by the women's glee club, and three concerts by the men's glee club. The final program of the year will be the annual commencement concert which will take place Friday evening, June 10.

NEW HAVEN, CONN.—A service of song was held in St. Andrew's Episcopal Church on a recent Sunday under the direction of Nellie Ross, organist and choir director.

W. E. C.

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Boston Young People Share in Week's Festival

[Continued from page 17]

Agnes Marie Kearn, organist, assisted the orchestral and band groups. Charles G. Weatherbee was marshal. His assistants were: Thomas J. Barry, William W. Howe, Joel W. Reynolds, George A. Smith. Other assistants included the assistant directors of music of the public schools, and Harry B. Roche, supervisor of drum and bugle corps. Cadets from the Boston Latin School acted as ushers.

Blind Musicians Appear

Another striking feature of Music Week's celebration, both from a musical and sentimental standpoint was the concert given by the Perkins Institute for the Blind in Jordan Hall on the evening of May 19. The choir of 100 mixed voices, under the direction of Edwin L. Gardiner and assisted by the Vannini Symphony, gave an excellent account of itself in an exacting program. It was intensely interesting. The choir singing was flawless throughout, and was doubly difficult when one considered that the music was embossed in the Braille system, read by sense of touch and memorized.

The feature of the program was Max Bruch's "Fair Ellen." In this the choir rose to the occasion, and an enthusiastic audience acclaimed the singers for their clarity of tone and fine dramatic sense. Other works were by Beethoven, Brahms, Gounod, Balfour, Gardiner and Chadwick. Edward Jenkins, graduate of the Perkins Institute and of the New England Conservatory, played organ solos with genuine musicianship. Edith Matthews, soprano, together with David Blair McClosky, baritone, one of the two soloists in Bruch's cantata, was heard with the orchestra in a Mozart number. At the conclusion of this remarkable concert, Mr. Gardiner was deservedly praised for the work he is accomplishing.

Friday, May 20, was piano, organ and studio day, arranged by Boston piano houses, teachers and organists.

Sousa Leads Young People

Saturday, May 20, was devoted to the third annual New England School Band and Orchestra Festival. More than 3000 young musicians, brightly uniformed and splendidly drilled, had manoeuvred throughout the morning on the Common, had marched in a picturesque mile-long column across the heart of the Back Bay, and had massed themselves in the Arena Auditorium where, conducted by John Philip Sousa, they thrilled a record crowd with their united playing of a score or more martial and classical airs.

The schoolboy band of the House of the Angel Guardian, this city, in competition with crack musical organizations of New England's high schools and public academies, outplayed and outparaded all-comers, winning first prize for general excellence, first prize for music on the march, first prize for total honors, and first prize for its director.

Bands and orchestras of half a hundred educational and fraternal organizations of New England had been participants in the lengthy series of contests arranged by the New England Music Festival Association, collaborating with

the City of Boston, the Boston public schools, the Boston Rotary Club, and the Civic Music Association of Boston.

The announcement of the prize awards was made at the close of the day's program, while the floor of the Arena was still completely occupied by the blue and gold, scarlet and khaki, purple and silver pageant of uniformed players.

Sharing the honors of the occasion with the House of the Angel Guardian representatives, winners of the Class A

Symphony Hall on Sunday afternoon, May 22. Participating choruses and conductors were: the Park Street Church Choir and Hopedale Choral Society, Amy Young Burns, conductor; choral class, public school department and orchestral class of the New England Conservatory, Francis Findlay, conductor; Malden Madrigal Club, Henry Gideon, conductor; Beethoven Chorus and Orchestra, Benjamin Guckenberger; People's Choral Union, James R. Houghton; North Shore Festival Chorus, with Salem Oratorio Society, Arthur B. Keene, Church of the Redemption Choir, Thomas Linder; St. Cecilia Choir, conducted by John A. O'Shea.

The "Gloria in Excelsis" from Beethoven's Mass in C, sung by St. Cecilia Choir, was believed to have been heard in Boston for the first time at this concert. Mr. Stoessel conducted the concerted numbers which closed the program. These were "Thanks be to God" from "Elijah," Mendelssohn; "The Heavens Are Telling," from "The Creation," Haydn, and Kremser's "Prayer of Thanksgiving."

W. J. PARKER.



Albert Stoessel, Who Was Guest Conductor of the Festival of Choruses

band cup, were boys and girls of the Revere High School Orchestra, winners of first place in the New England orchestral competition.

List of Band Awards

The complete list of band awards is as follows:

Best bands, Class A, House of the Angel Guardian, Boston; second, Lowell High School; third, Worcester High School of Commerce; honorable mention, Lawrence High School. Class B, Waterville, Me.; honorable mention, Farm and Trades School, Thompson Island, Boston. Class C, Beverly High School; second, Hampton, N. H., High School; Rotary Club Boys' Band, Lawrence, second; Framingham seniors, third, Cambridge. Best instrumentation, Somerville High School Band, Marching, Lawrence. Best drilled, Worcester High School of Commerce. Best music while marching, House of the Angel Guardian, Boston.

Highest total of honors, House of the Angel Guardian, Boston; second, Waterville, Me., High School; third, Beverly High School; fourth, Lowell High School.

Conductor totaling highest honors, Leroy S. Kenfield of the House of the Angel Guardian, Boston.

Youngest band, Hampton, N. H., High School. Band from most distant school, Caribou, Me. Best marching drum corps, Roxbury.

Orchestral Honors

The orchestra awards include: Class A—First, Revere High School; second, Quincy High School; third, Haverhill High School. Class B—First, Waterville, Me.; second, Bellows Falls, Vt. Class C—First, Springfield, Vt.; second, Somerville, Jr. High School; third, Roosevelt School, Melrose. Class D—First, Quincy Junior High School; second, Hampton, N. H., High School.

Special judges' choice—Worcester High School. Best instrumentation—Worcester High School. Best tone quality—Quincy Senior High School. Best expression—Revere High School. Best stage appearance—Burlington, Vt., High School.

Orchestra with most girl players—Worcester High School.

Highest total of honors—Revere High School; second, Quincy High School; third, Arlington High School; fourth, Fall River High School.

Conductor totaling highest honors—Maud M. Howes, Quincy.

Albert Stoessel of New York was guest conductor at the festival of choruses in

FINE ARTS OPERA GROUP OPENS WITH "TROVATORE"

Intimate Production Creditably Given With Company Including Native Singers and Chorus

"Il Trovatore," the first production of the Fine Arts Opera Company, a newly-organized group, under the direction of Francis P. Loubet, was sung in the Knights of Columbus Auditorium on West Fifty-first Street on the evening of May 24. N. Val Peavey conducted, and the production included some American singers and a largely native chorus.

Considerable credit must go to the group for the degree of success attained. That all were fully adequate to the demands could hardly be said, but there were evidences of careful rehearsal.

Perhaps the best voice heard was that of Dorothy Sinnott as Azucena, of remarkable quality, large, smooth and of true contralto timbre. She showed interesting, even stellar possibilities.

Dorothy Adrian, as Leonora, revealed tones at times full and beautiful, but the production was variable. Florid passages were sung rather haphazardly, and constriction and unsteadiness of tone were often in evidence.

The singing of Luigi dalle Molle, a veteran heard on numerous occasions with other opera groups, was resonant and pleasing in the part of Count di Luna. He had an ovation after "Il Balen."

Philip Culcasi, substituting for another singer in the part of Manrico, showed a voice of dramatic timbre, and sometimes of beauty, despite an exaggerated "sob" and a tendency to whiteness. There was the usual furore after a stentorian projection of "Di Quella Pira."

Alfredo Valenti, remembered for his work with several other New York opera groups, gave substantial voice to the first scene narrative of *Ferrando*. The small male chorus in this scene distinguished itself, as did the women singers in the convent scene. The choral singing throughout, if not finely graduated in tone, was not uncertain.

Others heard were Maud Webber, as Inez; Vincent Nola as Ruiz, and Thomas Adrian as an Old Gypsy.

Mr. Peavy's conducting was in general clear-cut, and the orchestral tone, aided by the water-tight acoustics of the new hall, was voluminous and smooth. It was said that the orchestra had not rehearsed in its place before the stage. To this and the unusual conditions of having no pit to gather the tone was perhaps owing to the lack of synchronization at times of all the musical forces.

N. T. O.

Flonzaleys Booked in Aurora for Nineteenth Time

Pre-engagements already booked for the Flonzaley Quartet for next season, that constitute an enviable record of re-engagements during the last nineteen years, are in Aurora, where the organization will complete an unbroken record of nineteen consecutive appearances; Middlebury, Conn., with next season marking its eighteenth engagement; Williamstown, seventeenth; Baltimore, sixteenth; Cleveland and Buffalo, fifteenth; Dobbs Ferry, Northampton, and St. Louis, thirteenth; Atlanta, eleventh; Rochester, ninth, and Ann Arbor sixth. Several other points already booked fall in the category of from two to four visits, such as Briarcliff, Scranton, Frederick, etc. The Quartet members are now in Europe for the summer, but will return the middle of October for their twenty-fourth American tour.

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Boston Activities

May 28.

Pupils of Mme. Vinello Johnson were heard with pleasing effect in an operatic festival at the Fine Arts Theater on the evening of May 24. The soloists sang and acted their parts in a commendable manner, and the audience was generous with applause. Mme. Johnson received an ovation when she appeared on the stage during an intermission. Scenes were given from "Il Trovatore," "Rigoletto" and "Cavalleria Rusticana." There were also special songs by Velma Balcolm Bennett, Mardis Brown and Sally MacGauhey. In "Il Trovatore," Fiorilla Shaw sang the rôle of Azucena, while William Hughes was Manrico. Donald Ross sang the small rôle of the Messenger. The stage setting and singing were of high order. Ida Goldberg was the Gilda in "Rigoletto," while Lillian Smith took joint rôles of Maddalena and Giovanna. Mardis Brown appeared as Rigoletto; and Anthony Guarino, as the Duke, gave much pleasure by his rendition of "La Donna e mobile." Anna Finkelstein-Porder sang the part of Santuzza in "Cavalleria Rusticana." Miss Smith, Miss Shaw and Mr. Hughes appeared in the other rôles. Alberto Baccolini was the conductor; Fortunato Sordillo, the orchestral manager; Harold J. Schwab, pianist, and Margaret Gorham-Glaser, assistant coach.

Among the men who will receive honorary degrees at the commencement exercises at Holy Cross College, Worcester, Mass., June 15, is John P. Marshall, professor of music at the Boston University and Holy Cross. The degree of doctor of music will be conferred upon Mr. Marshall, who is numbered among Boston's leading musicians.

A splendid program was given by the Fisk Jubilee Double Male Quartet of Fisk University, Nashville, Tenn., at a meeting of the Kiwanis Club in the City Club on the afternoon of May 24. They sang many Negro spirituals and old Southern melodies. Paul E. Baker, chaplain of the university, gave a short talk about the work of the institution. Capt. Arthur W. Clark presided.

Pupils of Mary Tracy, teacher of singing, were heard with considerable commendation in Jordan Hall, Tuesday evening, May 24. Marguerita La Liberti sang splendidly the Mad Scene from "Lucia di Lammermoor." The "Inflammatus" from Rossini's "Stabat Mater" was effectively sung by a group of students, the solo part being taken by Mary Lehan. Other soloists were Joseph Murphy, Joseph Taytassar, Florence Taytassar, Beatrice Duffy, James Burns, Anna Madden, Helen Brown, John Sullivan, Hortense Cormier and Marie Burke.

The Durrell String Quartet, consisting of Josephine Durrell, Edith Roubound, Anna Golden and Mildred Ridley, played a Quartet in A by Herbert Jenny at the Harvard composition class, Wednesday afternoon, May 25. It was well received. On Tuesday evening, May 24, the quartet entertained inmates and

friends of the Home for Aged People in Roxbury.

James R. Houghton, baritone, a prize winner at the National Federation of Music Clubs in Chicago at the Biennial Convention last month, was featured at the program given at the Pickwick candle light tea in the Curry School of Expression, held in honor of the Pickwick Company playing at the Majestic Theater, on Friday afternoon, May 20. Mr. Houghton sang Mme. Gulesian's "The House by the Side of the Road," with the composer at the piano, to the delight of the audience.

The Pianoforte Teachers' Association held its last meeting of the season, May 9, in the Pierce Building. Charles Dennée of the New England Conservatory faculty, was the assisting artist. The society held its annual banquet at the Square and Compass Club on the evening of May 14. George Weston, professor of Harvard University, and Warren Storey Smith, music editor of the Boston Post, were guests of honor.

Mrs. Bradley H. Patterson, soprano, assisted by Minnie Stratton Watson at the piano; Marjorie Posselt, violinist; Elizabeth Lobdell, cellist, and Ethel Hobart, gave a commendable concert at the Babson Park Club House, Auburndale, Mass., on the afternoon of May 6.

The Sheraton Quartet sponsored by Minnie Stratton Watson, and consisting of Ethel Walcott Ross, first soprano; Minnie Stratton Watson, second soprano; Alma Martel, first contralto, and Angela McCarthy, second contralto, sang at the May breakfast of the Professional Women's Club in the Hotel Statler recently.

Minnie Stratton Watson accompanied Alice Wentworth MacGregor, soprano, at the City Club, May 24, the event being flower day.

Mabel Parkes Friswell, soprano, recently sang at a meeting of the Boston Authors' Club, at the Twentieth Century Club rooms. In her group of numbers were three songs in honor of the author, Amy S. Bridgman, one of which, "The First Robin," is dedicated to Florence Macbeth. On the program with Miss Friswell was Richard Moulton of Needham, Mass., a fourteen-year-old pianist. Other songs on her list were written by Laura Hughes. Miss Friswell has lately returned from a trip to normal schools of this State, New Hampshire, Vermont and Connecticut, singing on a School of Education, Boston University, program. W. J. PARKER.

Handel and Haydn Society in Boston Elects Officers

BOSTON, May 28.—At a meeting of the Handel and Haydn Society on Tuesday, May 24, the following officers were elected for the year: Courtenay Guild, president; John C. Brodhead, vice-president; George F. Hatch, secretary; George M. Brooks, treasurer; George E. Banks, librarian. Directors are Robert Entwistle, Albert E. Lamson, Joshua Q. Litchfield, Dr. George B. Magrath, John Russell, Paul Spain, George Weale and Everett C. White. W. J. P.

New Britain Hears Glee Club Concert

NEW BRITAIN, CONN., May 28.—Alfred Cohn, Hartford violinist, was the soloist at the State Normal School Glee Club concert on May 12 in the school auditorium. Mr. Cohn played compositions of his own. He was accompanied at the piano by Stanley Usher. The concert was conducted by L. Ethel Prior, head of the music department and leader of the Glee Club. The committee in charge of the concert consisted of Mary E. Lyons and Georgiana Slattery. W. E. C.

Mrs. Schenck Gives Address in New Haven

NEW HAVEN, CONN., May 28.—The sixth annual concert was given by the Neighborhood House Music School at Sprague Memorial Hall on a recent Saturday afternoon under the auspices of the Yale School of Music. Janet D. Schenck, director of the Neighborhood Music School in New York and chairman of the music division of the National Federation of Settlements, was a guest and gave a short address on music school settlements. W. E. C.

Lyman Is Appointed to Church Music Commission

SYRACUSE, N. Y., May 28.—Howard Lyman, of the music faculty of Syracuse University, has received appointment to membership on the music commission of the Methodist Episcopal Church, his election having taken place at the May meeting of the Board of Methodist Bishops, held at Warren, Pa. The commission includes ten men from different sections of the country who have done authoritative service in raising the standards of church music. Mr. Lyman is head of the department of choral music in Syracuse University and professor of voice in the College of Fine Arts, also musical director and tenor of University Methodist Church, Syracuse, and associate director of music of Chautauqua Institution, Chautauqua, N. Y.

CHIMES WILL SOUND HOURS FROM IOWA COLLEGE CLOCK

State Teachers' Campanile in Cedar Falls Campus Completed With Accession of Noted Mechanism

CEDAR FALLS, IOWA, May 28.—The campanile on the campus of the Iowa State Teachers' College, containing the Westminster chimes, one of the finest set of chimes in the State, will be completed with the installation of the famous Fasoldt clock.

Dudley F. Fasoldt of Albany, N. Y., is here to install the mechanism. The clock will stand on the second floor of the tower, where its operation will be on view to the public. From this second floor the necessary rods and wires will rise to the four dials—about seventy feet above, where connections will be made with the hands. Other connections will rise to four of the bells of the chimes upon which the clock will sound the hours and quarters. The musical notes of the bells are: C, F, G, A. The inscriptions selected for the bells are respectively: "The President," "The School Children of Iowa," "The Faculty," "Students and Alumni."

The Fasoldt clock, made in 1876, received the highest award at the Centennial Exposition at Philadelphia in competition with several European manufacturers. The builder, Charles Fasoldt, kept the clock in a mahogany and glass case in his shop for many years, whence it passed to his son, Otto, and later to Dudley F. Fasoldt, his grandson.

By the terms of Charles Fasoldt's will, the clock was to be given to the municipality or institution that could supply the most appropriate setting and surroundings. The announcement coming to the attention of the college campanile committee in February, 1925, J. O. Perrine, a former faculty member, was commissioned to go from New York to Albany personally to present the advantages of the setting at Cedar Falls. Several cities and colleges competed for the clock. An astronomical style of clock of the highest type in accuracy, it embraces all the latest features in the way of attachments and connections. It could not be duplicated, it is said, for less than \$12,000 or \$14,000.

BELLE CALDWELL.

LEIPSIC, OHIO.—Under the auspices of the junior class of the Leipsic High School, the Girls' Glee Club of Ohio Northern University recently appeared in a concert. H. E. H.

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CONTEST AT ITHACA HELD FOR STUDENTS

Medals Awarded to Young Musicians by Local Conservatory

ITHACA, N. Y., May 28.—Seniors and juniors in five departments of the Ithaca Conservatory and Affiliated Schools had their annual opportunity to vie for school honors lately. It was the Gold Medal Week of contests, established in the school's curriculum as a mode of recognizing individual merit among the students.

This year's contests created more than usual interest, not only among the students themselves but among the townspeople of Ithaca and the students and faculty of Cornell University, nearby.

Margaret Daum of Uniontown, Pa., won the gold medal, when the vocal competition opened the series. She sang Brown's "Shepherd, Thy Demeanor Vary" and Carpenter's "On the Shore of Endless Worlds." The silver medal was given to Esther Corcoran of Penn Yan, N. Y.

Anne Zeigler of Johnson City, N. Y., was victor in the violin contest of the following night. She played Paganini's "Moise" Variations for G String. Her nearest competitor, honored with the second medal, was Olga Rita Barina, a young Ithaca student in her early teens, who played "Zigeunerweisen" by Sarasate.

In the piano contest the next night, Mary Louise Masten of Woodmere, L. I., carried off the medal for her interpretation of "The White Peacock" by Griffith. Margaret Jacobs of Danville, Pa., played Liszt's "Spazialiso" and won the silver medal.

The closing two contests branched to the Ithaca School of Physical Education and the Williams School of Expression and Dramatic Art. In the former contest, Jane Riley of Elmira, N. Y., won. Mabel Varner of Mineral Point, Pa., was second choice for athletic and aesthetic prowess. In the expression contest, James P. Kavanagh of Tower City, Pa., and Dorothy Hunter of Tarentum, Pa., won gold and silver medals respectively.

Spalding Returns For Holiday in America

Albert Spalding who has been concertizing with success in Europe since last January returned on the Aquitania on May 28, and will spend the summer in Great Barrington, and Monmouth Beach, N. J.—besides playing a few recitals during the hot months. Mr. Spalding has had his usual reception on the present tour abroad, receiving an especial ovation at a joint sonata recital with Ernst von Dohnanyi in Budapest on April 24 and again playing to capacity two days later at his own recital.

McQuhae Engaged for San Francisco Event

Allen McQuhae, who was heard recently at the First Avenue Boys' dinner in the Hotel Commodore, and on April 30, at the Washington Press Club's dinner to the new members of the Radio Commission, has been engaged for a San Francisco broadcasting engagement by A. Atwater Kent on July 13. Mr. McQuhae will come back from California to fill summer engagements in and around New York.

SOUTHBURY, CONN.—The Lewis High School Glee clubs presented the operetta, "The Pirate's Daughter" on May 13. W. E. C.

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JONÁS

People and Events in New York's Week

CURRENT SEASON CLOSES AT DAVID MANNES SCHOOL

New Schedule Will Include Chamber Music Course—Clark to Lecture on History and Culture

The current season at the David Mannes School ended Saturday, May 28, after a season of unusual activity. During this period the work was extended to very young pupils, two choruses were formed, and a department in the humanities organized for next year. With the final days of the school season, an announcement is made which reveals another extension in its scope, that of a special course in chamber music playing for amateurs which will be in charge of Alix Young Maruchess, violinist and viola player.

Donald B. Clark, who heads the department of cultural studies to begin next season, will also lecture on the history of music. Mr. Clark's outline of lectures in this subject follows somewhat the plan of those he gave at Mills College, and include a survey of the primitive and early music, the development and culmination of counterpoint, musical innovations of the seventeenth and eighteenth centuries; classicism and romanticism, innovations of the late nineteenth and twentieth centuries. The general cultural subjects which Mr. Clark is to introduce into the school are philosophy, psychology, English letters, French and German cultures.

The two choruses which, instituted early in the season, have proved of much interest to the student body will be continued next year. They are under Charles Kinney, whose choral group is of the younger children, and George Newell, leader of the senior students' chorus. Mr. Newell's chorus gave a creditable performance of "Trial by Jury" in April. Next season the group will make a serious study of a cappella works and will also prepare another operetta for performance before the students.

The faculty for next year remains practically unchanged, and includes Katherine Bacon, Howard Brockway, Fraser Gange, Scipione Guidi, Edwin Ideler, Hugh Porter, David Mannes, Alix Maruchess, Simeon Rumschitsky, Lieff Rosanoff, Felix Salmond, Paul Stashevitch, Frank Sheridan, Rosario Scalero, Newton Swift, Greta Torpadie, Anne M. Sofray and Wolfe Wolfinson.

Johnson Continues on Most Active Season

Edward Johnson continues uninterruptedly on the busiest season of his career. On June 2 he was engaged to appear in concert in Cleveland, and on June 11 is singing *José* in the performance of "Carmen" to be given at the University of Minnesota in Minneapolis. The heart of the summer season will be devoted to ten weeks as leading tenor—in a minimum of fourteen rôles—with the Ravinia Opera Company from June 25 to Sept. 3. The operas include "Madama Butterfly," "Tosca," "The Love of Three Kings," "Carmen," "La Bohème," "Andrea Chenier," "Faust," "Fedora," "Lohengrin," "Pagliacci," "Manon Lescaut," "Pelléas and Méli-sande," and "Romeo and Juliet." Following these ten weeks, the months of October, November, and December will again be given over to concert singing. Returning to New York City the latter part of December, for preparation and rehearsals at the Metropolitan Opera House, Mr. Johnson will make his 1927-28 season's début at that institution on Jan. 7.

Candidates for Diplomas Appear at Institute

Notable music authorities composed the jury for the awarding of artists' diplomas of the Institute of Musical Art on Wednesday evening, May 18. The candidates were Ida Gottlieb, for

the diploma in singing, and Louis Kaufman, for the diploma in violin. The candidates qualified at the technical examinations held at the Institute and gave a recital as their examination before the jury, which consisted of Pasquale Amato, Francis Rogers, Leopold Auer and W. J. Henderson. The recital by the composition class of the Institute was held on Saturday afternoon, May 14, with a program of original compositions by twenty-three students. On May

17, Anna Lapidus and Lila Sayre, candidates for the teachers' diploma, gave their recitals.

Abby Morrison Ricker Sings at Benefit

Abby Morrison Ricker, soprano, appeared as soloist in Madison Square Garden on the evening of May 11, the event being a pageant for the benefit of the Judson Heath Center. She was well received in the Hindoo Chant from Rimsky-Korsakoff's "Sadko."

News from the City's Studios

David Zalish, pianist and pedagogue, has moved his studio from Manhattan to 181 East Ninety-second Street, Brooklyn. Mr. Zalish has recovered from an illness and has resumed activities.

Pupils of Carl Haydn gave a Victor Herbert program in his studio. Mr. Haydn sang tenor rôles in fourteen of the Herbert operettas and had the benefit of the composer's personal direction. At the studio event, excerpts from eight of the operettas were sung by Mary Clifford, soprano; Viola M. Bryan, soprano; Henri Delay, tenor; Helen Louise Fackenthal, contralto; and Ruth Weller-Wesaver, soprano. Doris Allbee was the accompanist.

Estelle Liebling Studio notes include word to the effect that Ann Mack, lyric soprano, has been engaged as first soloist with the Morning Choral Club of St. Louis, on Nov. 17.

On May 25, Jessica Dragonette, of the National Broadcasting Company, gave a recital in Meriden, Conn. On Oct. 7, Miss Dragonette will sing in Bernardston, Mass.

Devra Nadworney, contralto, and Frances Sebel, soprano, both of the WEAF Grand Opera Company, will be the soloists at Dartmouth College, on June 19, in the Ninth Symphony of Beethoven.

Frances Sebel had the unique distinction of learning twenty-two new rôles, and singing thirty-five rôles, all in one year, with the WEAF Grand Opera Company.

Maura Canning, contralto, was engaged to sing at the Paramount Theater, New York, the week of May 16.

Anne Yago left New York May 20, to join the St. Louis Municipal Opera Company, for which she was engaged as leading contralto.

Claire Madjette is leaving New York June 2 to play the leading prima donna rôles with the Atlanta Municipal Opera Company.

Charles Carver, leading bass of "The Vagabond King," has returned to New York.

At the Paramount Theater the Misses Glass, Lipson, Haft and Canning were engaged for Easter week.

Augusta Lenska, contralto of the Chicago Civic Opera Company, was engaged as the soloist of the Rubinstein Club on the evening of April 19.

At the last Rubinstein Club concert, April 10, all the soloists were Liebling artists. They were the Misses Mack, Tyson, Norelli and March. The feature number of the program was a series of Brahms Waltzes arranged for four voices. They were accompanied on two pianos by Madeline Marshall and Jules Buerger.

Beatrice Belkin sang *Nanette* in the biennial performance of "Falstaff" on April 21.

The second recital in the series offered by artists of Percy Rector Stephens at the studio of that pedagogue, was given by Eva Rodriguez, mezzo-contralto, recently. Miss Rodriguez, whose family is descended from pioneer Portuguese stock residing in Hawaii, has been in New York the past three years studying with Mr. Stephens. Her program, in addition to groups of songs in Italian, French, and English, included examples of Spanish folk-tunes, arranged by Schindler, Gertrude Ross and Eleanor Hague. The enjoyment of these was greatly enhanced by the artist preface each with a brief and pertinent explanation of its meaning. On

May 10 Miss Rodriguez was to be soloist at the annual spring concert of the Briarcliff Choral Society.

Violin pupils of Julia Larsen were heard in a recital at her studio on May 22, assisted by Sara Porter, soprano. Those who took part were Simon Slavin, Herbert Califano, Ethel Groff, Frances Brown, Mary Elizabeth Christine and F. Wallace Morris. Miss Brown, who is beyond the pupil's stage, played a group by Haydn, Tchaikovsky and Arensky, and d'Ambrosio's Serenade. Miss Porter's numbers were Ronald's "Prelude to the Cycle of Life," "Songs My Mother Taught Me," by Dvorak and Manning's "In the Luxembourg Gardens." The audience was agreeably impressed.

Eight students of the Samoiloff Bel Canto Studio made their débuts in New York during April. They were Herma Dalossy, Brooklyn Academy of Music, April 5; Eleanor Rogers, soprano, Aeolian Hall, April 7; Gladys St. John, coloratura, and John Uppman, baritone, Aeolian Hall, April 8; Rita Minton, soprano, Aeolian Hall, April 12; Naomi Hoffman, soprano, Steinway Hall, and Adele Keshelak, soprano, Carnegie Hall. Elise Cramer appeared with Boris Levinson, composer, singing his compositions.

Mr. Samoiloff is giving weekly ensemble classes in Steinway Hall. The class is held for one hour, and guests are invited.

Mr. Samoiloff holds summer master classes in San Francisco from May 1 to July; in Seattle, July 5 to 22; Portland, Ore., from July 25 to Aug. 20; Victoria, B. C., Aug. 22 to Sept. 5, and in Denver, beginning Sept. 7.

Singers from the Sergei Klibansky studio have been active lately. Aimee Punshon was heard to advantage at a concert given at the Grand Central Palace. She also was heard in another recital in New York on April 2. She has been re-engaged as soloist at the Dutch Reformed Church.

Lottice Howell was engaged for four weeks to appear in New Orleans at the new picture house, starting April 23.

Louise Smith gave a successful recital in Plainfield on March 29, arranged by the Plainfield Musical Club. She has been re-engaged as soloist at the Crescent Presbyterian Church in Plainfield.

Ruth Witmer is appearing in "Hit the Deck," which played in Philadelphia before coming to New York.

Ruth Thomas won favor in Washington, where she is singing *Mabel* in "The Pirates of Penzance."

Maria Kalla is substituting at the Presbyterian Church in Elizabeth, N. J.

Cyril Pitts has renewed his contract with WEAF and has been re-engaged as soloist at the Broadway Presbyterian Church.

Paul Simmons has been substituting at the Presbyterian Church in Irvington on the Hudson, where another Klibansky pupil, Tristan Wolf, was engaged for the Easter holidays.

Lauritz Melchior, who had been working daily with Mr. Klibansky, sang *Parsifal* at the Metropolitan Opera on April 15, and sailed the next day for Europe to be heard in Wagnerian rôles in London, Bayreuth and Berlin.

Mr. Klibansky gave a recital with singers from his studio on April 14 at the Y. M. C. A. Auditorium. He held master classes in Boston on April 8 and again on April 22.

"ONE POSITION SCALE" IS SUBJECT OF TALK BY TEW

Vocal Principle of Vibration Demonstrated—Theory Does Away With Limitations of Range

At Whitney Tew's last demonstration on May 19 on the "principle of vibration as the basis of the one position scale," Diva Hart, Caroline Sears, Florence Springer Sexauer and Esther Fischer each sang; one a group of songs (a) dramatic soprano, (b) contralto (c) coloratura. Sigmund Blomberg sang bass, baritone and tenor songs.

Mr. Tew read a paper showing how this principle was formed and used in speaking and singing by the Chinese fifty centuries ago, how it was lost sight of until about 500 B. C., when it was again found by the Greeks and recognized by them as the principle of their philosophy, oratory, singing and athletics.

Again lost until the beginning of the seventeenth century when Porpora found it and became the first vocal instructor of all time, it was again lost and appropriated by material science, applied to steam, telegraphy and electrical triumphs of the past century, Mr. Tew observed.

Mr. Tew said this scientific principle does away with vocal limitations of range volume and quality of tone. As explained by him the "One Position Scale" "is simply the operation of the principle of irradiation of constantly expanding spheres of vibrations from one dynamic point, which is fixed and undeviating. The energy may be any physical force as heat, light or tone, and this principle was recognized by the ancient races and applied to philosophy, art and athletics."

Herbert Memorial Given at Roxy Theater

To commemorate the third anniversary of the death of Victor Herbert, S. L. Rothafel, "Roxy," devotes the greater part of the musical program of the Roxy Theater this week to compositions by this composer. A condensed version of "Sweethearts" is sung, the soloists being Frank Moulen, Gladys Rice, Florence Mulholland and Douglas Stanbury. Maria Gambarelli appears in a "Wooden Shoes" dance. Another Herbert number is the "American Fantasy." There is a tableau with music in keeping with the spirit of Memorial Day and a Vitaphone presentation of the Gettysburg Address by Lincoln Caswell, impersonator of Abraham Lincoln. H. Maurice Jacquet has arranged a Fantasy Impromptu for organ to be played on three consoles with music by Gershwin, Dvorak and Handel.

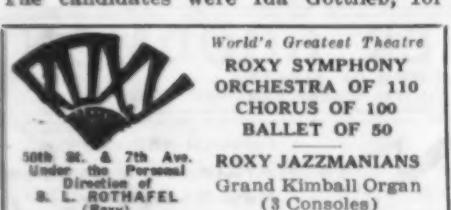
Althouse Booked for Seattle Opera

Paul Althouse, following his appearance in "Elijah" at the Evanston Festival was to sing in Camden, N. J., on May 26, at a stag dinner and concert given by the Masons of the Excelsior Consistory. A series of engagements has come for Mr. Althouse with the Musicians' Club of Seattle, in the form of four full costume operatic performances of "Aida" to be given out of doors in the University stadium between Aug. 8 and 15. This series is sponsored by the Musicians' Association of Seattle under the direction of Karl Krueger, who will conduct the Seattle Symphony. Mr. Althouse will appear in recitals on Aug. 28, and Sept. 4 at the Steel Pier concerts in Atlantic City.

Ethel Mount Mozar Dancers in Recital

A recital under the auspices of the Ethel Mount Mozar School of Dancing regaled a Town Hall audience of good proportions on the evening of May 23. Youthful grace and exuberance, together with a degree of sensitiveness, entered into the numbers performed, which included solos and ensembles. Miss Mozar appeared as soloist, being also listed as choreographer with Leo Staats, Juan de Beaumaire, Frank Norton and Helen Fales. Mr. Staats, who is ballet master at the Roxy Theater, was further represented by his "French Rose." The accompanists were Marguerite Green and Sybil Rockmes.

A. B. H.



DEMONSTRATE EURYTHMICS

Children Give Illustrations of Dalcroze Principles in New York

A demonstration was given by the New York School of Dalcroze Eurythmics in Guild Hall, the Steinway Building, on the afternoon of May 26, before an appreciative gathering which overflowed into the doorway. The exhibition, given under the supervision of Marguerite Heaton, managing director of the organization, and Paul Boepple, the musical director, was interesting as a study and most delightful as an experience. The children who illustrated the principle of eurythmics, (which, it was emphasized, is detached from that of dancing in that it is based fundamentally on rhythm), appeared to range from very small boys and girls to comparatively larger ones of perhaps fourteen years. Beginning with simple walking, running and skipping, the children performed varied and lovely rhythms, the grace and taste of what they did bringing forth impulsive applause from the onlookers.

The summer course of Dalcroze Eurythmics, it is announced, will be held from June 14 to July 25, "for musicians, educators, dancers and future Dalcroze teachers," with credit toward a Dalcroze certificate. Daily classes will be held, in rhythmic movement, solfège and improvisation. A successful children's Dalcroze demonstration was given before the conference of National Music Clubs in Chicago recently by Mrs. Burgess.

Sylvia Lent to Play for Pressmen

Sylvia Lent, violinist, will close her fourth American concert season on June 26 at Lenox, Mass., where she will give a special recital for the newspaper editors and publishers of New Jersey at the seventy-first annual meeting of the New Jersey Press Association. This will be Miss Lent's third appearance in three consecutive years before the New Jersey Press Association. Miss Lent has appeared this year as soloist with the Philadelphia, Detroit and Metropolitan Opera House orchestras, and has been heard in recitals in Atlanta, Madison, Milwaukee, Buffalo, Syracuse, Washington, New York, Philadelphia, Providence, Hartford, Greensburg, Baltimore, Clifton, Chambersburg, Painesville, and other cities.

Hamilton Organist Wins Carl Medal

Frances Anson of Hamilton, Mont., a member of the graduating class of the Guilmant Organ School, was this year's recipient of the William C. Carl gold medal. Dr. Carl presented the token, which is awarded annually by Philip Berolzheimer, at the twenty-sixth commencement exercises held at the First Presbyterian Church. Miss Anson has studied at the Columbia School of Music in Chicago, and in Italy, and is at present organist of an Orange, N. J. church. Other members of the class who appeared on the program were: Irma Clark, Kenneth Yost, Pearl Haug, John Stamm Irwin, Helen St. John Torbert, Sumner Allen Jackson, and Helen Reichard.

Huarte Pupils Give Fifth Concert

The fifth concert by pupils of Julian Huarte was scheduled for the evening of May 29 in Chickering Hall. The assisting artist was Zabelle Aram, soprano, who was heard in a group of Spanish songs by Mr. Huarte in costume with the composer at the piano. Chopin dominated the program, with Grieg, Schumann and Mendelssohn coming next in the number of their contributions. Victor Lavalle, tenor, sang "O Faradiso" from "L'Africana" and "Morning" by Oley Speaks. Fourteen young pianists participated in the generous program.

Johnson and Gordon to Sing in London, Paris

J. Rosamond Johnson and Taylor Gordon went abroad at the end of last month to sing in London during the month of June. They are scheduled to give a recital of Negro spirituals in Wigmore Hall on June 20, under the management of Messrs. Ibbs and Tillet. In Paris they will be presented by Alexander Kahn.

Granberry Students Give Beethoven Programs

Students of the Granberry Piano School were heard in concert in the recital hall of the school, when four even-

nings were devoted exclusively to Beethoven's works. The first, on April 25, listed the Piano Concerto in C Minor, with cadenza by Dr. Nicholas J. Elsenheimer, the Sonata "Appassionata" three songs, the "Waldstein" Sonata and the A Major 'Cello Sonata. The participants were Amalya Sartorelli, Beatrice Anthony, Mabel Waugh, Mrs. Granberry, Dr. Elsenheimer and William Ebann. The remaining concerts were given on the evenings of April 29, May 4, and May 6, and included a lecture-recital by the dean, Dr. Elsenheimer, assisted by Mrs. Granberry, on the "Eroica" Symphony.

GOLDMAN PROGRAMS READY

Seventy Concerts to Be Given in Central Park and on University Campus

The tenth season of the Goldman Band concerts, under the direction of Edwin Franko Goldman, will be inaugurated on Monday evening, June 6. The first concert will be given on the Mall in Central Park. There will be seventy concerts during the season, forty of which will be given at Central Park on Monday, Wednesday, Friday and Sunday evenings. Thirty programs will be played on the campus of New York University on Tuesday, Thursday and Saturday evenings. The first concert of the season at the University will be heard on Thursday evening.

For the first concert in Central Park there will be two soloists, Olive Marshall, soprano, and Del Staigers, cornetist. The opening will, as usual, be a gala occasion, and it is expected that the donors, Mayor Walker and many city officials will be present. The program is to include works by Schubert, Beethoven, Handel, Mozart, Bach, Wagner, Clarke, Grieg, Goldman, and Liszt.

On Wednesday, June 8, the program will be devoted predominantly to Wagner, embracing excerpts from "Rienzi," "Tannhäuser," "Parsifal" and "Lohengrin." On Friday, Percy Grainger will appear as guest conductor, the first part of the list being given over to five of his favorite works. Miscellaneous programs will be heard on the other evenings.

Diplomas Awarded to Mannes' Students

Diplomas were awarded to students in piano, singing, cello, violin and composition at the David Mannes Music School on May 18, and teachers' diplomas to four other students of piano. Those who received diplomas are Russell Locke, Hilary Parry, John Sandbrook, singers; Virginia Nolte, cellist; Helen Rothschild, pianist; Charles Sanford, violinist. Ernest Zechiel received a diploma in composition. Teacher's diplomas were awarded to Leta Beitman, Alice Main, Margaret Mathews, Berenice Robinson. The directors, Mr. and Mrs. Mannes, gave brief talks to the graduating students in the course of the exercises, which were of an informal nature.

Balokovic Returns from Extensive Tour Abroad

Zlatko Balokovic, Jugoslav violinist, returned recently from his European tour. In the course of the past season, Mr. Balokovic gave thirty concerts in eastern Europe and appeared in Budapest, Prague, Cologne, Vienna, Berlin, The Hague, Amsterdam, Paris, London and other cities. During the coming season Mr. Balokovic is booked for another European tour between September and January, and will return to America in February to resume his American concert activities.

Jean Stockwell Gives Annual Musicale

Jean Stockwell, violinist, gave her annual studio musicale on Saturday afternoon, May 21, at the Metropolitan Opera House studios. She was assisted by Helene Forker, soprano, who won the National Music Week Contest's first prize for the State of New Jersey; Norman Curtis, pianist, and her pupils, including Angelo Salla. The Bach Concerto for two violins and the de Bériot concerto No. 7 were listed.

Donald Francis Tovey to Return in January

Donald Francis Tovey, English pianist and composer, will be in America during the month of January only, when he will give four subscription concerts in New York and two in Boston. He will present historical programs.



AN American singer who has not confined her activities to America is Myra Mortimer, contralto, who has sung in the principal centers of England, Holland, France, Germany, Italy, Scandinavia, Austria, Hungary, Czechoslovakia and elsewhere. Her schedule this season since returning abroad after recitals in New York and Boston, included Spain, Italy and Russia. In October Miss Mortimer returns for four months in America, opening her tour with a Carnegie Hall recital on Nov. 7. She will not be heard in this country during the season of 1928.

Vengerova Pupils Play in New York

Pupils of Isabelle Vengerova gave a piano concert in Guild Hall on the afternoon of May 29. Those participating were Telma Cohen, Liuba Schneiderman, Carl Scott, Alice Goldberg, Joana Leshin, Rachel Kretschmar, Louise Leshin, Bella Braverman and Eleanor Fields. The program included movements of concertos by Beethoven and Mendelssohn and works by Borodin, Aryensky, Chopin, Bach, Weber, Schumann, Rubinstein and Liszt.

Gray-Lhevinne Talks on Training the Young

On April 12 Estelle Gray-Lhevinne gave a talk on the musical training of a very young child, with her six-year-old son at the piano. They were greeted by a full house in Sorosis Hall, San Francisco, Cal. On April 27 and 28 Mme. Gray-Lhevinne appeared in Louisville, Ky., and on May 3 at the University of Kentucky at Lexington in two recitals.

Delia Valeri Sails for Summer in Italy

Delia Valeri, teacher of singing, was scheduled to sail for Italy, May 28, on the Conte Biancamano. Mme. Valeri is the teacher of Leonora Corona, soprano, just engaged by the Metropolitan Opera Company for next season. Alice Paton, another pupil, who gave a successful debut recital in New York this season, will appear again next year.

Judson Staff Member Leaves for Pleasure Jaunt Abroad

Dorle Jarmel of the publicity department of Concert Management Arthur Judson is now in Europe. In Rome she will visit her sister, Faie Jarmel, who recently gave a successful exhibition of paintings in New York. Miss Jarmel also expects to attend several German music festivals.

Alma Gluck Leaves for Vancouver

Alma Gluck was to leave New York May 26, for Vancouver, B. C., sailing from there for Australia. She is to join her husband, Efrem Zimbalist, violinist, in Australia.

Jeanne Laval Engaged as Mansfield Soloist

Jeanne Laval, contralto, has been engaged as soloist for the series at the State Normal School of Mansfield, Ohio, during the season of 1927-28.

FERGUSON CLOSES SEASON

Completes Three Weeks' Tour as Soloist with Minneapolis Symphony

Bernard Ferguson recently completed his season by making a tour of three weeks as baritone soloist with the Minneapolis Symphony, Henri Verbrugghen, conductor. Among the interesting bookings fulfilled during the tour were the opening concert in the Drake University Field House at Des Moines, the spring festivals at the University of Missouri in Columbia and the University of Kansas in Lawrence, the Lawrence College Festival at Appleton, Wis., and the public school music festivals at St. Joseph, Mo., and Milwaukee.

Mr. Ferguson sang every night at the orchestra's concerts. At Appleton he sang the baritone rôle in Coleridge-Taylor's "Hiawatha's Departure" and in Milwaukee his favorite rôle of *Elijah* with the combined High School Girls' Chorus and the Lyric Male Chorus, under the direction of Alfred Hiles Bergen. In April Mr. Ferguson appeared with the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, in a performance of the Bach "St. Matthew Passion."

During the summer months Mr. Ferguson will fulfill several professional engagements and take a rest in the Northern woods of Minnesota. He plans to reopen his vocal studios in St. Louis early in September, and will be heard in concert and oratorio engagements in the Middle West during the winter. Mr. Ferguson's management is in the hands of Arthur J. Gaines, manager of the Minneapolis Symphony.

PASSED AWAY

Charles MacPherson

Charles MacPherson organist of St. Paul's Cathedral in London dropped dead in Victoria Station on the evening of May 28, according to an Associated Press dispatch. Mr. MacPherson was born in Edinburgh on March 10, 1870, and was a chorister in St. Paul's from 1879 to 1887, studying organ under Sir George Martin. In 1890 he entered the Royal Academy of Music, won the Lucas prize in 1892 and became associate in 1896. Since that time Mr. MacPherson had been professor of harmony and counterpoint there. He was an honorary member of the American Guild of Organists, and was president of the Royal College of Organists from 1920 to 1922. He had held the St. Paul's post since 1916. Besides numerous organ works, Mr. MacPherson was the composer of a piano quartet, a woodwind sextet, a setting of Psalm 137 for chorus, organ and orchestra, three "Gaelic Songs" for soprano, string orchestra and harp, suites, songs and other compositions. He had lived in Amen Court, near the Cathedral, for nearly fifty years.

Lucien Gates Chaffin

MONTCLAIR, N. J., May 28.—Lucien Gates Chaffin, organist and composer, died here at the home of his daughter, Esther Balthasar, on May 26. Mr. Chaffin was born in Worcester, Mass., on March 23, 1846. He received the degree of A. B. from Brown University in 1867, and was headmaster of St. Mark's School in Southboro, Mass., for a number of years. He was later, professor of Latin at Hobart College. Mr. Chaffin was a well-known concert organist and played throughout the country. He was heard at the Centennial Exhibition in Philadelphia in 1876. From 1879 to 1883, he was music editor of the Buffalo *Express*, and from 1884 to 1890, of the New York *Commercial Advertiser*. He also contributed numerous articles on music to periodicals and magazines. His book, "Song Writing and Song Making" deals with problems of amateurs. Mr. Chaffin married Gertrude Sidway in Buffalo in 1876.

Marie Gether

MILWAUKEE, May 28.—Marie Gether, for half a century a prominent figure in music in Milwaukee, died at her home on May 24. Mrs. Gether was born in Germany ninety-four years ago and came to the United States about 1850, settling in St. Louis. In 1877, she and her husband moved to Milwaukee where she quickly became known as a manager of concerts and concert artists. She and her daughter, Adolphine Emma Gether, also established the Milwaukee School of Musical Culture. Mr. Gether was also known as an accomplished singer.

How Settlement Schools Make Musical Dreams Come True

Substantial Gift Set Aside by Carnegie Corporation Makes Possible Correlation of Movement Throughout America—to Be Administered by Extension Committee of Eight Members Headed by Janet D. Schenck

IN recognition of the work done by music settlement schools in America, and to aid in the furtherance of their influence, the Carnegie Corporation has set aside a substantial sum of money for their use.

This gift, which makes possible for the first time the correlation of the movement throughout the country, is for special extension work. It will be directed and administered by an extension committee of eight members, maintaining a central office in New York, which will be a clearing house for matters pertaining to the music division and extension activities. The members of the committee are Janet D. Schenck, New York, chairman; Mrs. W. L. McFarland, New York, field secretary; Henry L. Mason, Boston; Mrs. Charles M. McKenna, Chicago; Johan Grolle, Philadelphia, and Albert J. Kennedy, Boston, secretary of the National Federation of Settlements.

Settlement Music Schools have been in existence for thirty-five years; and now, with 143 centers in forty-four cities and twenty-one States, the extension committee has outlined their five-fold purpose as follows:

First, to stimulate interest in centers; second, to establish new ones where there is a demand; third, to do special research in a community center in order to improve social music; fourth, to maintain a registry for teachers; and fifth, to train potential directors and teachers.

A factor which brought about this donation was a conversation between Mr. Kepple of the Carnegie Corporation, and Harold Bauer, pianist, during which Mr. Bauer was asked for his frank opinion of the educational institution most worthy of public support. Mr. Bauer's decision was in favor of music settlement schools.

As proof of his belief in their constructive worth Mr. Bauer has for years given freely of his time and advice to further the beautiful influence of one school in particular—the Neighborhood Music School at 238 East 105th Street, New York, and this year has decided to hold his summer master classes there. And this brings us to Mrs. Schenck, the founder and director of the Neighborhood Music School, who for fourteen years has struggled untiringly for the maintenance of this oasis in the heart of the East Side.

Great Breadth of Vision

It is gratifying to find that while, quite naturally, Mrs. Schenck is very much wrapped up in the advancement of her own child, the Neighborhood project, her interest and efforts are not bounded by the four walls of her own particular school. She has breadth of vision—enough to encompass all children who desire a musical education and whose circumstances will not allow them to pay professional rates. Of the recent gift Mrs. Schenck was enthusiastic:

"It's all too jolly for words!" she says. "We are very, very happy about it, for it will mean bigger and better music schools throughout the country. We are to have a stipulated budget for the first year, scot-free—with no strings on it of any kind. Then if we do our part toward raising a certain amount each subsequent year, we are assured of more and more help from the Corporation. It is now possible for us to engage a secretary, and with the Corporation's help and a few more \$1000 donations like that of Mrs. Edsel Ford, our extension work will go ahead at a great pace."

As chairman of the committee elected to administer these funds, Mrs. Schenck puts special emphasis on training direc-



Two upper photos © Essano; lower © Underwood & Underwood

INTIMATE VIEWS AT NEIGHBORHOOD MUSIC SCHOOL
Upper Left: Two Aspirants Tuning Up for the Coming Lesson. Upper Right: a Class in Rhythmic Dancing Practising Relaxation. Lower Left: Dusolina Giannini Listening to the Special Performance Given When She Visited the School

borhood Music School, upon whose worthwhile achievements Mr. Bauer very likely based his observations—observations which have lately led to the donation of the Carnegie Corporation.

How It All Began

The story is an old one, yet interesting withal, of how way back in 1913 the Union Settlement School was started by Mrs. Schenck, then unmarried. All went well enough, and children of all nations bulged its walls until 1917 when, with the war, the young society girls who had been helping support the school suddenly started rolling bandages and Mrs. Schenck was left with \$150 and twenty teachers on her hands.

"It was pretty hard to stay afloat during the war," she says, "but we managed to keep together somehow. You see, the children have never been able to pay more than one-third of the actual expenses of the school. Like Harvard or Bryn Mawr, we are an endowed school and contributions are necessary to keep us alive. One of the most important thoughts, in my estimation, is implanting in the minds of our pupils the fact that they are not charity pupils. They pay anywhere from \$1.50 to \$1 per week for two lessons a week—one on the instrument and the other in theory—and while this is nowhere near the actual cost, we believe it gives them a pride in their work and a self-respect that would otherwise be lacking."

The Neighborhood School now has thirty-four faculty members, an enrollment of 325 pupils and 200 on the waiting list—with ages that range anywhere from five to thirty years. The thirty-year-old pupils sounded incredible. "But it is not at all unusual," says Mrs.

Schenck, "for parents to take music along with the little ones as encouragement for them."

The school is incorporated under the State Board of Regents and is a full-fledged school of music. The diplomas are every whit as difficult to obtain as they are in any other recognized school of music, and once you are the possessor of one of them you can be assured that it is on a par with the best. Mrs. Schenck tells proudly of one little girl who grew up with the Neighborhood School until two years ago, when she went to study voice elsewhere because of the temporary discontinuance of the School's vocal department. Recently, when Mrs. Schenck obtained an audition for her with Marcella Sembrich, she walked off with the Sembrich Scholarship for which fifty other competitors were striving.

But to get back to the national outlook, it is Mrs. Schenck's hope that this recognition by the Carnegie Corporation will stimulate interest and bring the music schools to the attention of influential people who can help in a practical and substantial way. In Detroit just the other day, the business men stopped filling the Community Chest long enough to appoint a secretary, Miss Barber, and pay her a salary to organize this music work in the settlement schools and communities of their city. Such practical interest would seem to foreshadow the time when the music settlement school will be recognized for the genuine happiness it is bringing to dwarfed lives, and when their early struggles will only serve to strengthen the conviction that the lasting achievements are those which come slowly.

HARRIETT HARRIS.